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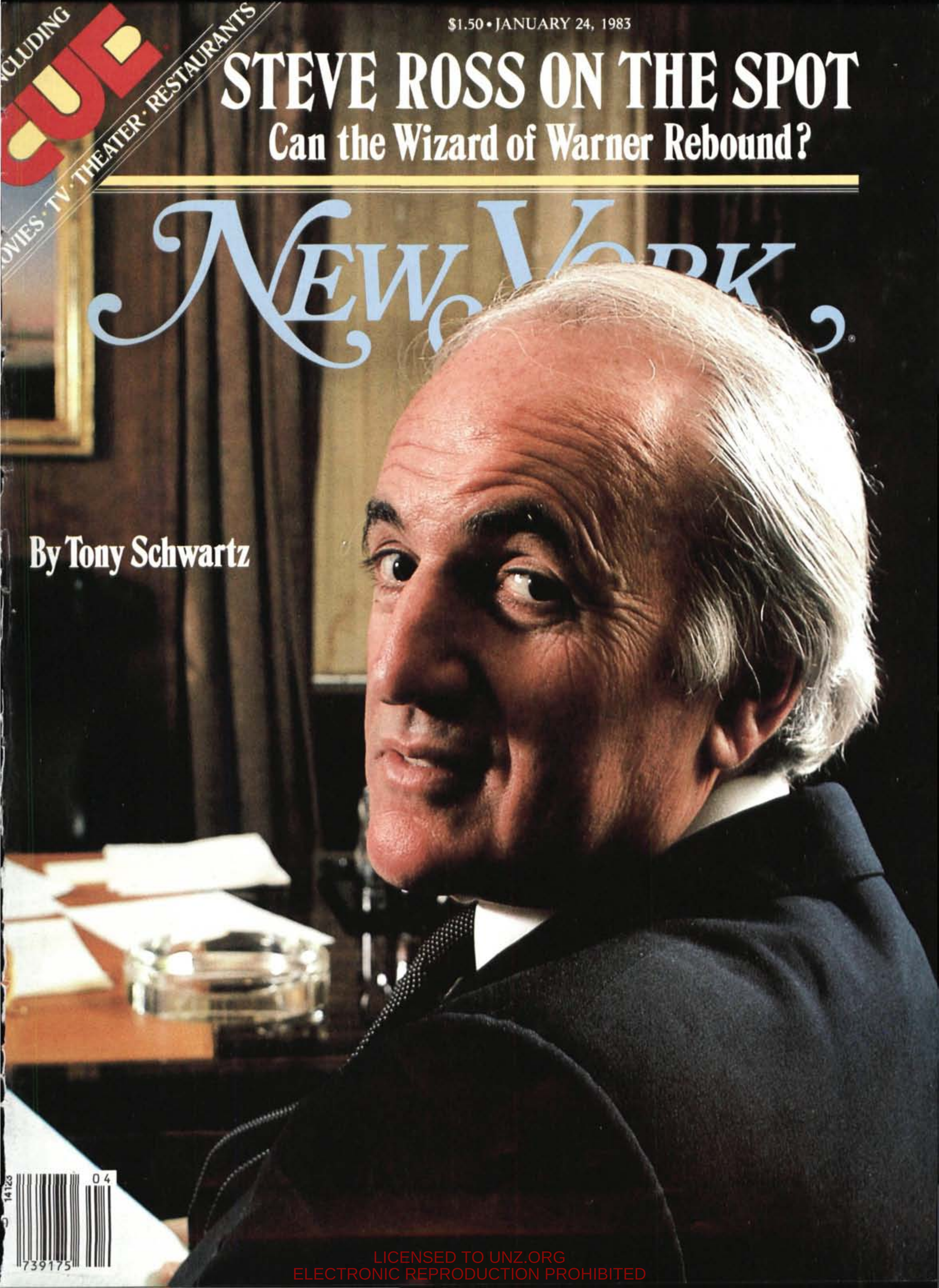
STEVE ROSS ON THE SPOT

Can the Wizard of Warner Rebound?

NEW YORK



By Tony Schwartz

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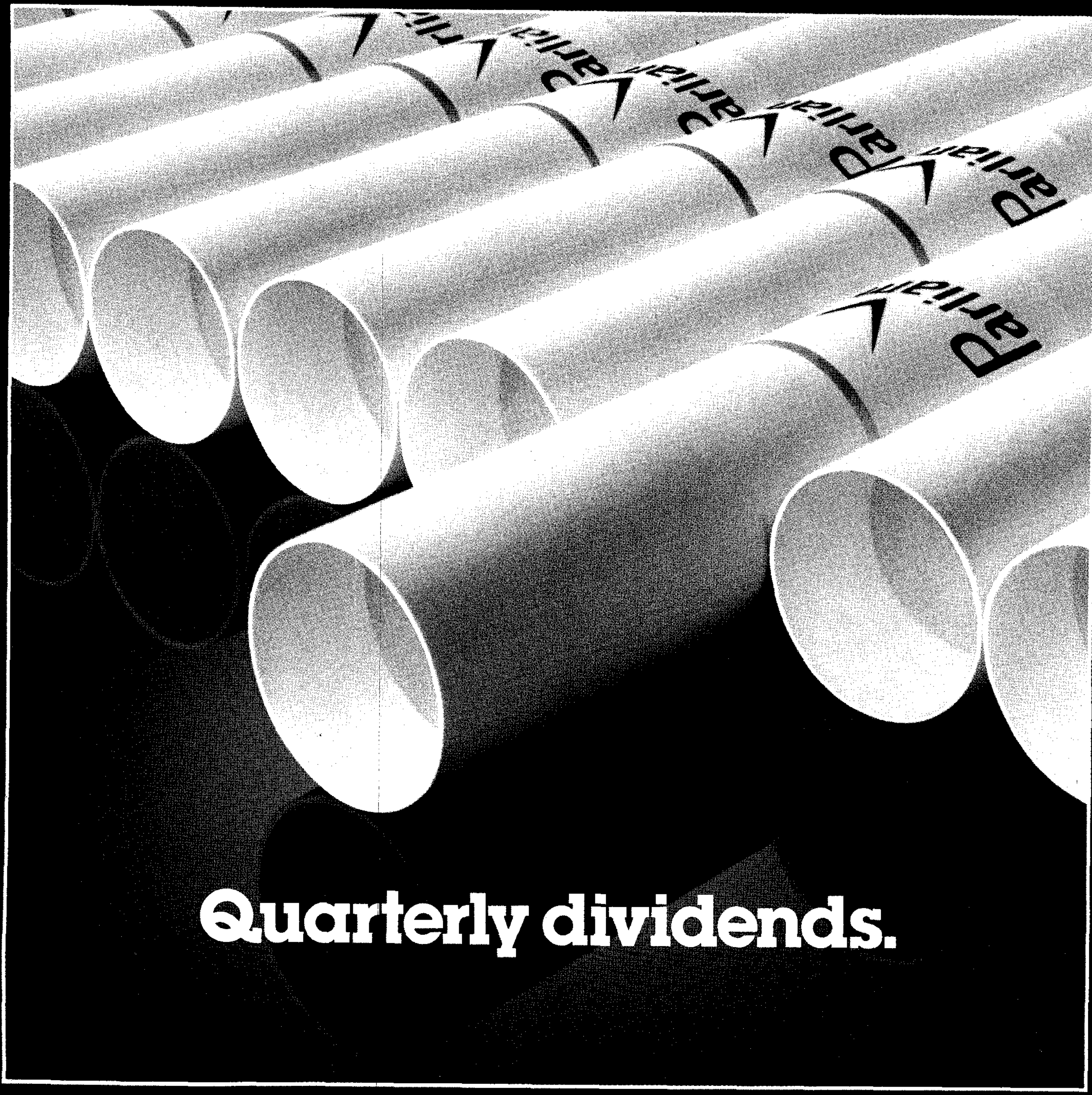
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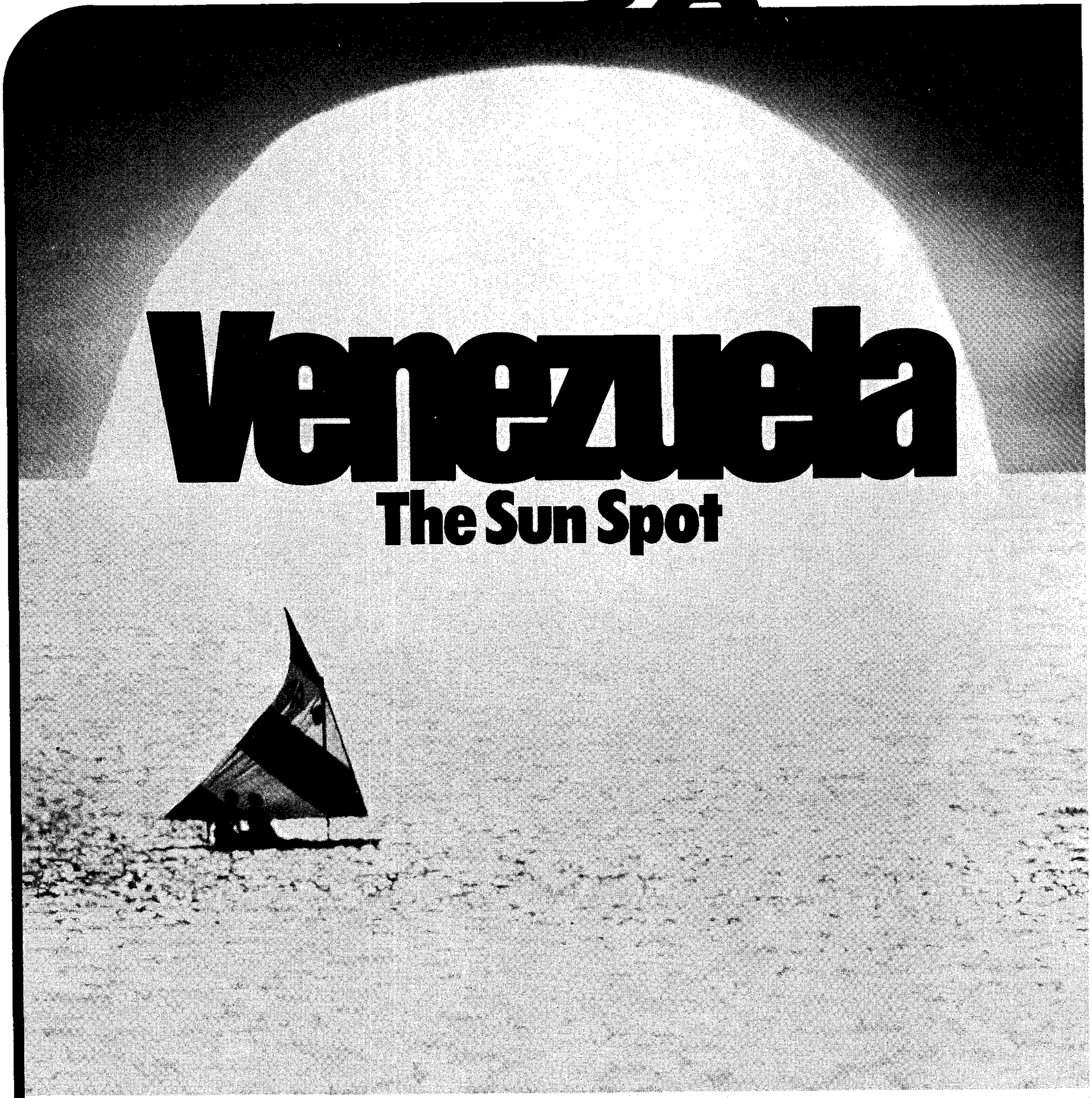

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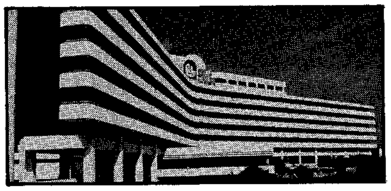

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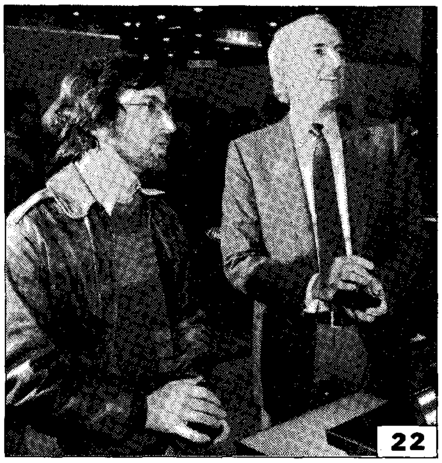

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Steve Ross on the Spot
By Tony Schwartz
In twenty years, Steve Ross parlayed a small group of funeral parlors into the largest entertainment company in the world, Warner Communications. One of the top-paid executives in America, he leads the high life, with an apartment on Park Avenue and a house in East Hampton, hobnobbing with Sinatra, Spielberg (above), and the stars of big business. But now his company has problems with the law (three executives have been convicted in a bribe-taking scheme in which Ross has also been implicated) and with its credibility (a slump in its Atari division caused Warner's stock to drop 33 percent in one day). The question now is, can Ross get back on top of things again?

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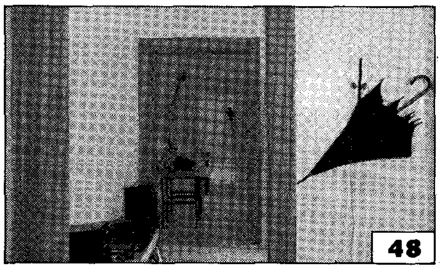

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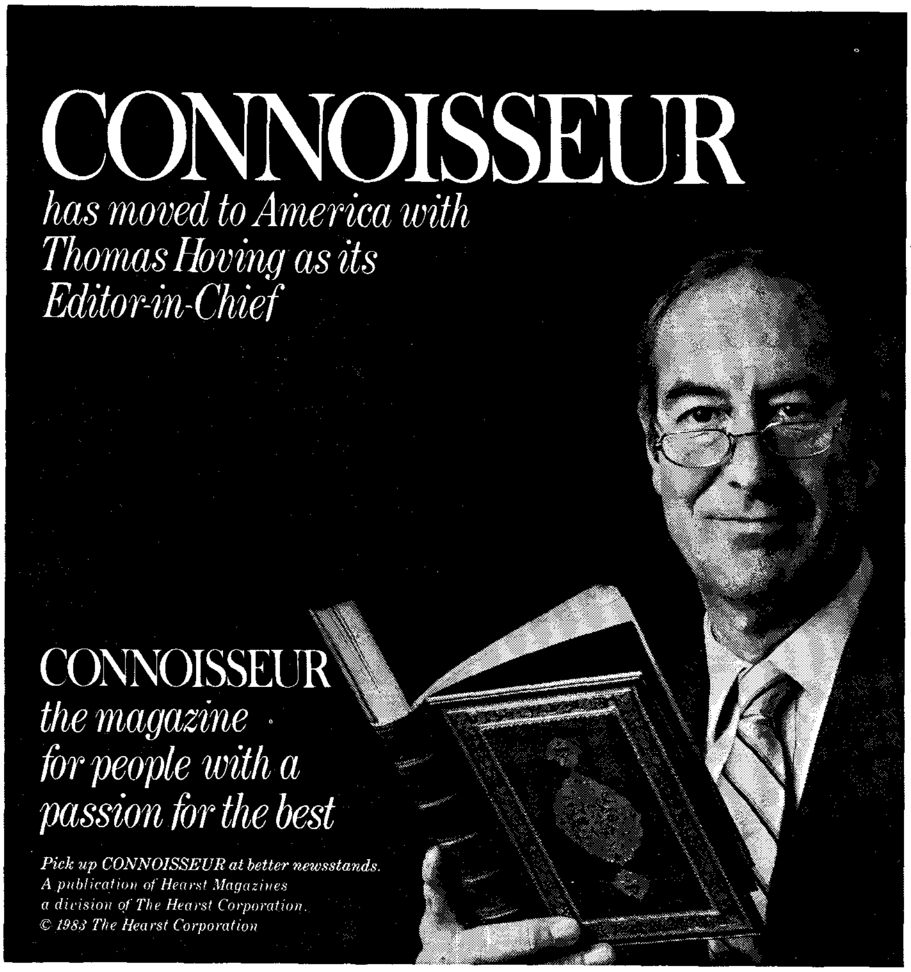

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"Splendor" Bronze sculpture by Erté

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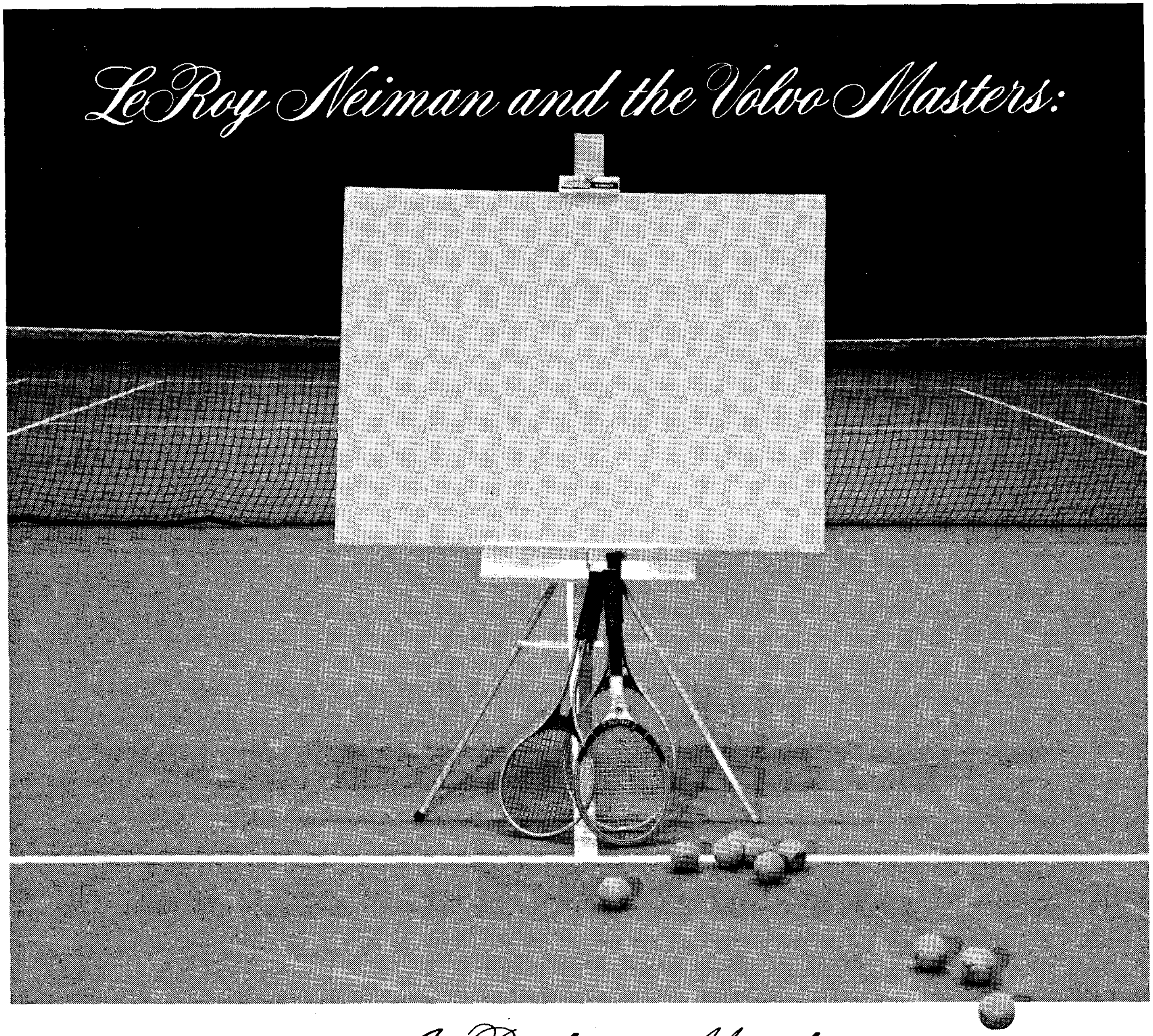
LeRoy Neiman and the Volvo Masters:



A Perfect Match

Sitting courtside during the 1983 Volvo Masters is LeRoy Neiman, one of America's foremost artists, recording the excitement and drama of this premier tennis event on canvas. An original limited edition serigraph of the painting is being made available to the public through the Volvo Masters and Hammer Galleries in New York. In the tradition of Mr. Neiman's other championship editions — such as "THE SILVERDOME SUPERBOWL" and "BING CROSBY PRO-AM, THE 16th AT CYPRESS", we anticipate that the "VOLVO MASTERS" by LeRoy Neiman will be an important blend of art and sport.

The "VOLVO MASTERS" is a commemoration of this major sporting event which can be enjoyed for years to come. If you are interested in learning more about this original edition, please call the Volvo Masters office at (212) 685-9130 or Hammer Galleries at (212) 644-4405.

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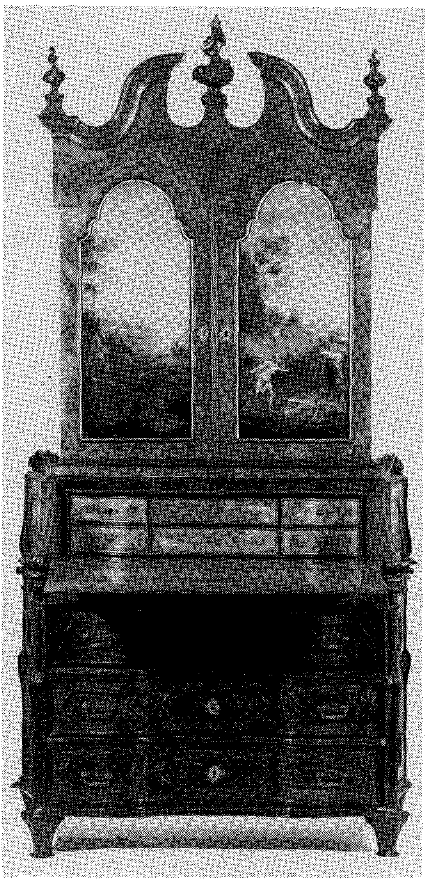

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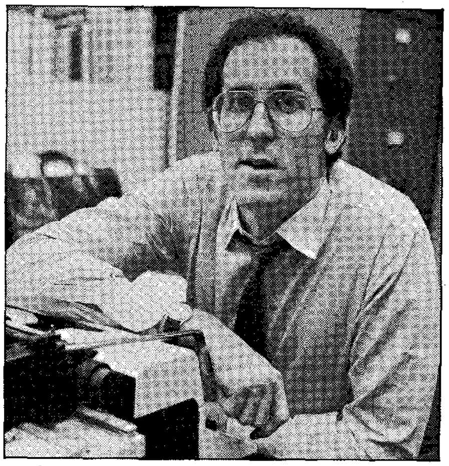
BETWEEN THE LINES

A New Contributor

"I'VE ALWAYS WANTED TO WRITE ABOUT the city I grew up in," says contributing editor Tony Schwartz, 30, "but I keep getting sidetracked. That's one reason I'm glad to come to *New York.*" It's his versatility as a writer that kept him sidetracked. He began in 1975, fresh out of the University of Michigan, as a columnist for *New Times* magazine. One of his first pieces broke the story that led to Earl Butz's resignation from President Ford's Cabinet. Soon he was a gossip columnist for the New York *Post*—"the first one ever hired who didn't have a single source," he says. After four months there, he left for *Newsweek,* where, as a media and entertainment writer, he wrote cover stories on Steve Martin and John Belushi, among others. In 1979, he thought he'd finally have a chance to cover the city—he was hired by the New York *Times* as a metropolitan reporter. But within a year the paper had him writing about television, "which I'd rarely watched.



Schwartz: *Covering a variety of beats.*

"My first piece for *New York* [this week's cover story, on Warner Communications chairman Steve Ross] is a tale of finance, the media, glamour, and money, as well as crime and perhaps tragedy. I've been working on it for six months. Warner fascinates me, and Ross is one of the most charismatic men I've ever met. He knows how to make people around him feel important—he's a brilliant salesman who sells you yourself."

Schwartz is married to Deborah Pines, an editor of *The New York Times Magazine.* They have a seventeen-month-old daughter, Kate. "My major regret about leaving the *Times,*" he says, "is that I can't discuss story ideas with my wife anymore." ■

Photograph by Carrie Boretz.

LETTERS

A Galling Taste

"THE OTHER ZABAR" [BY ANTHONY Haden-Guest, December 27-January 3] gave me a chance to get to know a fascinating and innovative man—a man for whom I have a great deal of empathy. I, too, find it scandalous that a person who has the resources for a $3.4-million apartment would begrudge spending a mere $100 on a piece of veal. I, too, would be distressed if my customers were not duly impressed by such innovations as the packaging technique known as "label soaking" (or is that customer soaking?—no matter, they can afford it), or miniaturized catering, an obvious breakthrough for the diet-conscious.

But it is in the areas of management psychology and ethnic evaluation that Eli Zabar's contributions are the most impressive. If your employees are bright, says Zabar, make them cry. They will thank you later. If they are sluggish, and Hispanic, make them leave. And while on the subject of ethnicity, Eli proudly announces his branching out into croissant baking so as not to "rely on a few frogs." It is clear that his insightful forethought has extensive marketing applications. Since ethnicity is linked to reliability, it is probably linked to spending habits as well. So tell us, Eli, what groups are really the cheapest, rich Wasps or kikes? How many niggers and wops frequent your shop? I suggest you hop into the unpretentious little plane of yours and escape to Nantucket, where the rich people aren't so cheap. We all know you've earned it.

William Olson
Manhattan

RE: ELI ZABAR AND E.A.T.: GAG ME WITH a spoon.

Jane Thompson
Manhattan

The Fast Lane

YES, GAZING OUT OF THE FRONT WINDOW of subway trains is one of New York's greatest pleasures ["The Real New York," December 27-January 3]. But the IND A and D do not "rocket nonstop between Columbus Circle and 125th Street." They may not stop, but they often slow to a crawl while passing the local stations. True Metronauts know that the fastest ride is between 42nd and 72nd Streets on the I.R.T. Nos. 2 and 3.

Michael R. Kane
Cedar Rapids, Iowa

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

Lawyer With a Cause?

PATRICIA MORRISROE SEEMS TO THINK that her article on Marvin Mitchelson ["The Prince of Palimony," January 10] is a "hatchet job," and that few people deserve one more than he does. But wouldn't we be a tiny bit justified in seeing it rather as some seven pages of advertising for Mr. Mitchelson? His name is spelled correctly throughout, and as the saying goes, nothing else matters.

J. V. Costa
Manhattan

IS THIS A MAN WHO'S FIGHTING FOR women's rights? By supporting the mistress habit, Mitchelson is in complete conflict with the feminist movement. The women he represents are asking for a monetary value to be put on their companionship and sexual favors, placing them perilously close to prostitution.

Roberta F. Engel
Manhattan

Kudos for Koenig

RHODA KOENIG IS ONE OF THE PRINCIPAL reasons I continue to subscribe to *New York* Magazine. Everything she writes is informed by intelligence and wit. The spiteful letters [December 20] from the homosexual apologists all seem to demand totally uncritical acceptance of their point of view. I hope she will not feel too dismayed by those special-interest lobbyists but will continue, as before, to write thoughtful articles on whatever subjects engage her interest.

B. Simpson
Shady, N.Y.

The Diet of Cambridge

YOUR INTERESTING ARTICLE "THE CAMBRIDGE Obsession" [by Jack Friedman, December 20] dealt with an important health problem in our society—obesity. Unfortunately, there were a few apparent misconceptions. Equating the Cambridge Diet to discredited liquid-protein diets is inaccurate. Liquid protein was inadequately tested, composed of little more than gelatin, and lacking in essential nutrients. The Cambridge Diet is a scientific balance of macronutrients, fiber, and all the U.S.R.D.A. of vitamins, minerals, electrolytes, and trace elements deemed essential by the National Academy of Sciences. The safety and effectiveness of the Cambridge Diet have been researched and tested for eight and a half years on hundreds of people (not "seven"), not only at Cambridge University but also at leading medical centers and universities in Denmark, Holland, Sweden, Italy, and Ireland. Several major American universities are currently using the diet in both research and clinical programs. The four-week use of our diet provides a wide margin of safety.

Your writer states that it is "entirely likely that the body will *never* reach nitrogen balance." But Dr. Alan Howard's and other clinicians' research showed that nitrogen equilibrium was attained in four to six weeks.

Finally, you intimate that the government forced Cambridge to discontinue its mail-order advertising. The agreement signed with the government, however, contains nothing prohibiting ongoing mail-order advertising, which was discontinued only when and because the company chose to move into a service-oriented direct-sales program.

Vaughn Feather
President
Cambridge Plan International
Monterey, Calif.

Jack Friedman replies: Mr. Feather has a few apparent misconceptions about my piece. I clearly stated that the company agreed to cease "objectionable" advertising. It is obvious from the article that the decision to drop *all* advertising came from the company itself. My piece makes it equally clear that Dr. Howard, in a study published in 1978, treated seven patients and found that it took them five to six weeks to reach nitrogen equilibrium. As for the safety of the diet, I will simply quote Dr. Victor Frattali, of the F.D.A.: "No matter what Cambridge International claims, we feel there really hasn't been the appropriate clinical testing done to demonstrate the safety of this diet."

Finally, we return to the matter of nitrogen equilibrium. Using the most optimistic estimates, like Mr. Feather's, nitrogen balance can be attained in four to six weeks. If you can be on the diet for only four weeks, the chances of reaching this state are, at best, slim.

Revision on Rauschenberg

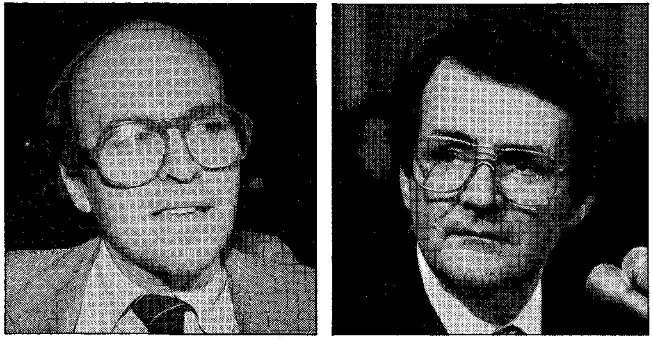
CONGRATULATIONS ON KAY LARSON'S superb profile of Rauschenberg ["Rauschenberg's Renaissance," December 27-January 3]. There was, however, a small error in the piece concerning the Rauschenberg: Overseas Culture Interchange. Bob Rauschenberg did not hire an executive secretary for ROCI but an executive director, the distinguished art historian Michèle Archambault.

Theodore Kheel
Manhattan

INTELLIGENCER

Donovan Firm Strikes Back

LABOR SECRETARY RAYmond Donovan's former company, Schiavone Construction, apparently intends to fulfill his vow to punish his accusers. It has taken the first steps in trying to prove that ex-prosecutor Thomas Puccio was part of a "Kennedyite" conspiracy to "set up" Donovan.



Puccio, Donovan: *A "Kennedyite" conspiracy?*

In defamation suits filed recently by Schiavone and its top executives against Mario Montuoro—an informant who had claimed that Donovan witnessed an alleged 1977 payoff of union president Louis Sanzo—five co-defendants are listed as "John Doe." A source close to the firm said it is "carefully planning" to try to make a case identifying them as Puccio, who forwarded Montuoro's allegations to the Justice Department; Jim Harmon, Puccio's former assistant; two other investigators; and Walter Sheridan, an aide to Senator Edward Kennedy.

According to a special-prosecutor's report, which found insufficient evidence to try Donovan, it was Sheridan who told Puccio about Montuoro's charges. "It was a political setup," contended the source close to Schiavone. Puccio had reason not to believe the allegations, the source claimed, because Montuoro hadn't mentioned them in 1981, when he was a witness against Sanzo in a racketeering case.

Puccio told *New York*, "For them to bring a libel suit based on those facts would be ludicrous."

The Masters: Seeds of Unrest

WITH THE VOLVO MASTERS *tennis tournament* opening this week (see page 67), the underdogs of tennis are trying to reverse an off-court decision that will further enrich the world's top players at their expense.

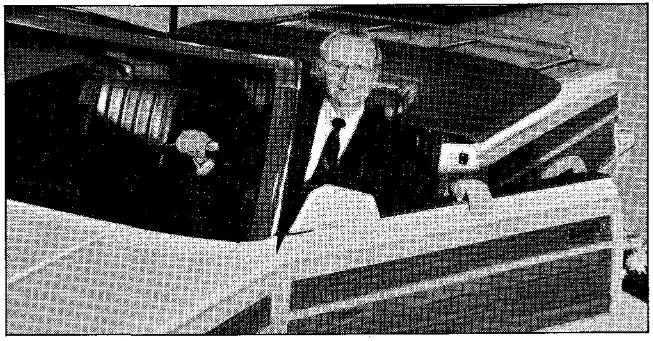
Last November, at the urging of agents for John McEnroe, Jimmy Connors, Ivan Lendl, and five other leading players, the game's governing Pro Council raised the percentage of prize moneys allotted to the finalists and semifinalists at tournaments with purses of at least $300,000 on the Volvo Grand Prix circuit. The top finishers will now get 49.5 percent of the total, up more than 9 percent, leaving less for everyone else.

"A loser in the first round, for instance, will receive $1,800, instead of $2,700," explained Michael Estep, treasurer of the Association of Tennis Professionals. "This will bring a few extra thousand to a McEnroe or Connors, who makes $4 million to $5 million a year, at the expense of other players, some of whom are struggling to make ends meet."

This week, the Pro Council will receive a petition signed by 80 lower-ranked A.T.P. members asking for a return to the original formula. Said Lendl's agent, Jerry Solomon, "The top players have made it clear that the prize structure was weighted too much toward the bottom. The top players lure the crowds and have the most pressure."

White House Courts Iacocca

THE WHITE HOUSE HAS sounded out Chrysler president Lee Iacocca about becoming defense secretary, sources said last week, touching off renewed speculation that Caspar Weinberger may be asked to take over from David Stockman as federal budget director.



Iacocca: *Not interested in a Cabinet position.*

"Stockman has made it no secret that he's burned out, and he's lost his political clout. The defense secretary is respected on the Hill and could really help with our problems," said one White House insider. But Weinberger was budget director once before, for Richard Nixon, and wouldn't want the job again, another insider said. "Besides, Budget is below Defense in the Cabinet pecking order."

Whatever Weinberger's preferences, an Iacocca acquaintance said the industrialist—whom the White House had also suggested might want to become transportation secretary after Drew Lewis resigned—wasn't interested in helping the president reshuffle his Cabinet. "Lee doesn't agree with Reagan's economic or defense policies," he remarked. "The only job he might take would be Stockman's, to straighten out the country."

Fugazy Disputes Authority

TRANSPORTATION TYCOON William Fugazy is heating up his war with local officials who hit his new non-medallion radio-cab fleet with a court order and, he complains, have blitzed it with traffic tickets.

Faced with a demand by the Port Authority to pay it 8 percent of the money his fleet makes from customers at local airports, Fugazy told *New York* that he's registered his 35 newest cars in New Jersey, under a company he's formed with former governor Brendan Byrne. The next 250 cabs he buys will be registered there or in Connecticut, he said.

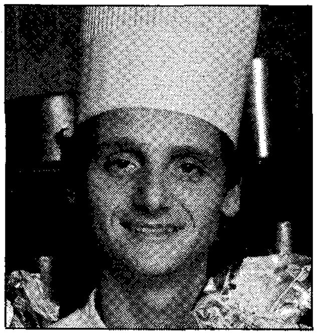
"It won't cure the 8 percent," he added, "but it'll save me the city's annual $250 cab-license-and-registration fee, and that'll go toward the tickets they hit us with whenever they see us stop to pick up or let off."

Fugazy said he knows he is on sure legal ground, because a city official told him that New York has no licensing authority over out-of-state cars doing radio calls here. But a Taxi & Limousine Commission lawyer said Fugazy's maneuver "will have to be examined, to see if it's appropriate."

BY SHARON CHURCHER

Photographs: top left, Wide World; top right, Penelope Breese/Gamma-Liaison; bottom, Dan Connolly/Gamma-Liaison

Palace Rebellion



Fitoussi: *Called it quits.*

A SHAKE-UP IS UNDER WAY at Michel Fitoussi's Palace, New York's most extravagant restaurant.

Fitoussi, who became chef and part-owner of the East 59th Street restaurant when the original owner filed for bankruptcy, is quitting to become chef and part-owner of the restaurant 24 Fifth Avenue. "The food there will be like at the Palace, but at normal prices," said the Frenchman, who, with partners Joseph Vogel and Stuart Spitz, charged $70 a head for a prix fixe dinner (not including wine) at the Palace.

Meanwhile, Vogel and Spitz, who by one industry insider's account have been barely breaking even, are considering an offer to sell out. For the moment, the remaining partners are hiring a new chef and thinking of introducing an after-theater supper at an unpalatial $25 a person. They're also taking Fitoussi's name out of the restaurant's title.

Did Bellamy About-Face on Boston Aide?

CITY COUNCIL PRESIDENT Carol Bellamy recently considered offering a top job to a former aide to Boston's Mayor Kevin White—until someone drew her attention to that day's New York *Times*, claims a political insider.

The aide, David Mundel, headed up the Boston Neighborhood Development and Employment Agency from December 1981 until last month, when he took vacation leave to become a temporary consultant to Bellamy. She was interested in making him her permanent chief assistant, the insider claimed.

"But then somebody pointed out to her that the *Times* was saying this guy's department was the target of a criminal probe," said the insider, referring to a December 23 *Times* report that federal officials had extended their investigations into alleged corruption in Boston to include programs administered by the agency.

However, a federal official stressed that Mundel had not been personally implicated in the inquiry, which questioned the expenditure of approximately $1.9 million in federal community-development grants between July 1979 and January 31, 1982. (During most of that period, Mundel wasn't with the agency.) And a Bellamy spokesman denied that the *Times* story had alarmed Bellamy: "Mundel just came down to see our office and saw that the chief assistant's job wasn't what he wanted."

Mundel, too, insisted that it was his decision, but added, "What went on in Boston concerns people. Carol and I talked about it."

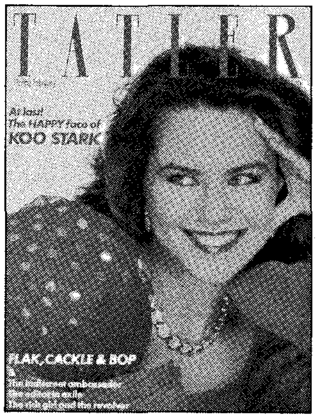
Dealer to SoHo: So Long

HOLLY SOLOMON, A MAJOR figure in SoHo's art boom in the late sixties, says the area has lost its character, so she is moving her West Broadway gallery uptown.

"When I first opened in SoHo, in 1969, I paid $150 a month in rent. Now I pay $8,000. The younger artists have been forced out because it's so expensive," said Solomon. "I decided I'd go to where it is *really* commercial."

Her new gallery, across from the Trump Tower, on Fifth Avenue, opens in September—and will cost her about what she pays now. Mary Boone, the art queen of West Broadway, won't follow: "People come to galleries for the art, not the location," she said.

'Tatler' Scores a Koo



Koo: *Open to serious offers.*

KOO STARK WANTS TO BE taken seriously. In her first interview since her Caribbean interlude with Britain's Prince Andrew, the American soft-porn actress says she's in search of a testing role. "Some actresses just want to do classics, but I wouldn't want to be typecast," she confides in a cover story that will appear in the February issue of *Tatler*, the London society magazine. "I read a lot and I've noticed there are a lot of very good parts for women."

Such as? Well, "*I Never Promised You a Rose Garden* was a great classic with [a] very good part, but the trouble is, I think that one's been done," she says. "What I'd really like to be is part of a creative think tank, with a group of other actors, writers and technicians."

For the moment, she's finding life a strain. The best script she's been offered is about a female hitchhiker with enormous thumbs.

"I'm definitely open to serious offers as long as it's with the right director," she concludes. Over to you, Hollywood. —**Henry Post**

Leona Helmsley: Not Giving Anything Away

HOTELIER LEONA HELMSLEY evidently showed Israeli First Lady Ofira Navon last week that in the hotel business there is no such thing as a free lunch.

Israeli representatives had planned a lunch at the Helmsley Palace hotel last Thursday so that Mrs. Navon could meet women such as Pat Buckley, Nancy Kissinger, and Pauline Trigère, said a Helmsley acquaintance, and they invited Mrs. Helmsley to be the hostess. The Israelis made it known that they were considering giving the hotel chief an award in the spring.

"They figured that in return for hosting and the award the lunch would be on the house," the Helmsley acquaintance said, "but their opinion of Leona may now have changed. She said she'd be out of town, and lunch would be $55 a head."

The outcome? Matilda Cuomo agreed to be hostess instead—and Zahava Burack, one of the organizers, contended that there'd never been any thought of getting a free meal. "Mrs. Helmsley is a great lady," Burack said. "We only wanted her at the lunch strictly as a guest."

Helmsley, Navon: *Israelis had to pay.*

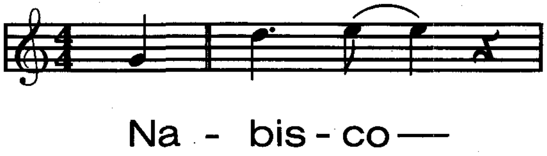
Photographs: top left, Dan Wynn; bottom left, Yvonne Hemsey/Gamma-Liaison; bottom right, Benami Neumann/Gamma-Liaison.

On Madison Avenue/Bernice Kanner

THREE LITTLE NOTES

Nabisco Makes Music

SICK OF IT YET? BY THE END OF THE YEAR you may be—Nabisco Brands' new three-note musical signature will by then have been heard more than 300 times by the average television viewer and radio listener, registering 70 billion audience impressions altogether. And there's little chance of a reprieve in 1984. Nabisco wants the motif to take its place alongside the "Coke is it!" and "Have you played Atari today?" tunes as an immediately identifiable, broadly known musical slogan. By the time it is finally retired, Nabisco hopes, the concatenation of a G, a higher D, and an E that you started hearing January 1 will have been heard more than a trillion times. It will have become the most widely heard commercial theme in history.



All the whistling, humming, foot stomping, and finger tapping this tag should inspire, Nabisco marketers reason, will make the corporation's name as well known as some of its products: Baby Ruth and Butterfinger candy bars, Ritz crackers, Mister Salty pretzels, Premium saltines, Triscuits, Life Savers, Royal gelatin, Cream of Wheat and Nabisco shredded wheat, Oreo cookies, and Planters nuts. And if people feel good about the parent company, as they wheel down a supermarket aisle, they ought to feel predisposed to its offspring. At last count there were 339 products in the Nabisco family.

That family virtually doubled in size in 1981, when Nabisco, Inc., merged with Standard Brands to become the fourth-largest food company in the country, with $5.8 billion in annual worldwide sales. (The company appears to have had an even better 1982. Sales totaled $4.4 billion for the first nine months and should approach $6 billion for the year.) As soon as the corporations merged, so did their logos—the red Nabisco triangle is now tucked inside the former Standard Brands square. Nabisco then resolved to tie together in its commercials the products of the combined company.

"We wanted consumers to know that our fine products, many of them household names, come from one company," explains W. Lee Abbott, vice-president of marketing. "A strong corporate identity builds confidence both in existing brands and in those not even born yet. I've got to admit that a lot of companies don't push the corporate name. Procter & Gamble certainly doesn't. And try asking people who makes Jell-O—not too many are going to tell you General Foods. We believe that the more faith people have in the company, the more they're apt to look for its other products."

NILLA
PLANTERS
OREO
egg beaters
RITZ
CORN DIGGERS

Potpourri of products: *Can a musical signature tie them all together?*

Indeed, a Procter & Gamble spokesman agrees that it is a long-standing corporate policy to let Ivory soap, Comet, Tide, and its other products succeed or fail on their own strengths, and that the parent name is rarely invoked. But other companies, among them Campbell Soup and Kraft, have harnessed their corporate names to many of their products, and word has it that General Foods recently decided to develop such a program, too.

Nabisco's method led it into what might be called New Year's Day madness—a two-and-a-half-hour spending spree that cost around $4 million. The result was an advertising coup. The company secured all 76 commercial spots on both NBC and CBS during the 1983 Tournament of Roses Parade, watched by some 70 million viewers in almost half of all American households and by about 120 million people around the world. That parade is television's worldwide biggest event—yes, even bigger than the Super Bowl.

Those who tuned in saw a variety of ordinary-looking commercials, all clean and wholesome. A family sings about loving its shredded wheat. Sandy Duncan pitches Wheat Thins. Kids giggle and dunk their Oreos in milk, thereby, the ad claims, keeping the milk from getting lonely. A couple in swimsuits (no bikinis here) frolic in the surf and kiss while an accompanying song extols the virtues of Breath Savers. Gray-haired Dick lovingly tells wife Ann that he received a clean bill of health from the doctor today and that her use of Fleischmann's margarine really helped by making it so easy to cut down on fats.

The zaniest commercial of the lot shows several people acting unusually excited about eating Planters peanuts. At the end of the spot, comedian Tom Smothers shows brother Dick the tie their mother sent him for Christmas. "Look what Mom sent me," responds Dick, revealing a can of nuts. "Mom always did like you best," Tom blurts out. Each of these commercials ends with the three-second, three-note musical motif—which, incidentally, some people find reminiscent of NBC's classic G-E-C signature.

Viewers also saw on New Year's Day several montage commercials featuring more than one Nabisco product. These got a fuller musical treatment, with 30 seconds of song snatched from the

Photograph by Daniel Quat.

GET YOUR MESSAGE ACROSS SLOW.

Many magazine readers are inclined to skim. They skim to the sports. Skim to the movies. Skim to the gossip.

Maybe they skim to your ad. And maybe not.

But U.S.News readers don't skim. They read their magazine. Carefully. Thoughtfully. Attentively.

Because U.S.News has no skim to skim to.

Just cream.

Important news for over 9 million important readers.

You see, our news isn't the only thing that's the cream.

So is our reader.

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WE GIVE YOU THE CREAM. NOT THE SKIM.™

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recently created, eight-minute-long "Nabisco Brands Overture." If Nabisco's dream comes true, you may soon find yourself humming a whole tune with these lyrics: "Na-bis-co, you make a sunny side of life. Na-bis-co, so many pleasures you've made so nice. Your name means all the best, naturally. A true friend, Na-bis-co. And most of all, so good, Na-bis-co."

The country's seventh-largest advertiser—it spent $341 million on advertising in 1981—Nabisco has another extravaganza planned for April. It will air 48 spots as the sole sponsor of the televised two days of the Dinah Shore Invitational, the most heavily watched women's golf event of the year.

The development of Nabisco's musical signature began in October 1981, three months after the merger was approved. By then, print ads and stationery with a new logo were already in use. But how could the company draw attention to itself on radio and television? "I'd been thinking about the problem for some time when one day the solution just struck me between the eyes," says Abbott. "Through the years, we have tried other devices to build Nabisco's corporate image." (In the sixties, Nabisco used the slogan "You'll find quality in our corner"; in the seventies, it introduced the flying triangle—at the end of a commercial, the corporate symbol would zoom off the package, filling the television screen.) "We had never tried music, but suddenly it seemed like such an obvious way to go."

Indeed, studies have shown that music aids awareness better than visual material or voice-overs—better, in fact, than any other single element of a commercial—and that people sometimes remember a song long after it has fallen into disuse. In the last five years, advertisers have increased their reliance on music, and 75 percent of all broadcast commercials now employ it in some form. This isn't just because nice sounds make people feel good. With most products offering fewer and fewer distinct advantages, and with zealous watchdogs paying close attention to advertising claims, music sometimes seems to be the one safe tool available. "With music, you can surround a product or company with emotional gift wrapping," says Spencer Michlin, head of Michlin & Company, a jingle-composing firm.

Fifteen months ago, Nabisco pitted three of its twelve ad agencies against one another in a race to come up with three notes that would be upbeat, singable, and just intrusive enough. "It was the most unusual assignment I've had in fifteen years in the business," says Billy Davis, senior vice-president and music director of McCann-Erickson, the agency that won the contest. Davis previously taught the world to sing in perfect harmony for Coca-Cola, co-composed and co-orchestrated the "Give me a smile with everything on it" jingle, also for Coke, and produced the tune that conveyed the idea that the time to relax, beer after beer, is Miller time. He began his career singing tenor-baritone in a doo-wop group on Detroit's North Side, was one of the pioneers of Motown music, co-founding the now defunct Chess, Checker, and Cadet labels, and was lured to Madison Avenue when the hit "Rescue Me," which he had produced for singer Fontella Bass, caught the attention of McCann executives.

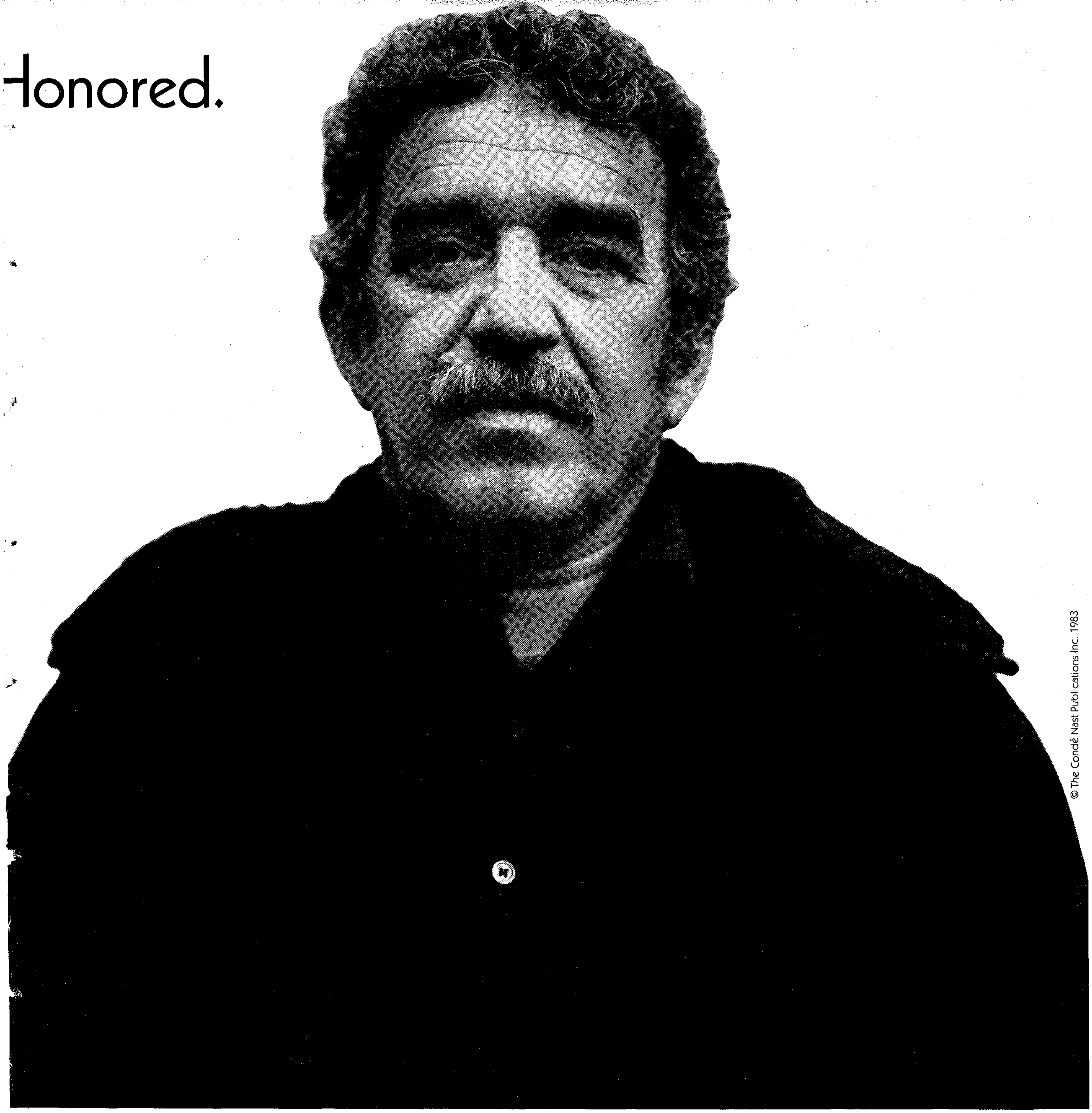
At first, the Nabisco assignment overwhelmed Davis. "There are virtually infinite combinations," he says. He began by turning to McCann's research department. "I remembered eating Cream of Wheat as a kid. I had a good, warm feeling about it, but I knew little about the company," he explains. "The consensus from research confirmed my feelings about the products, that they evoked a sense of quality and nostalgia. I wanted to make that work for the whole company.

"We decided to stay away from high-register notes—people couldn't sing them—and to emphasize just slightly the second syllable, because that's the way people say 'Nabisco.' And we decided that three notes were too hard to evaluate by themselves, that we needed a whole overture that would feel and sound good to the client. We came up with at least 25 different possibilities for the musical motif and then narrowed them down to 4. [All four were presented to Nabisco.] Then we picked one of those to do the whole shebang for, producing it in every key so that it could be melded onto each of the 70 current commercials."

As soon as Abbott heard the McCann tape, he called Davis. "I like it" was all he said. Over the next three weeks, Davis waited, and the tape made its way up the Nabisco executive ladder, climbing half a dozen steps before Abbott could give the go-ahead. Months earlier, Nabisco's various brand managers and several ad agencies had been persuaded to set aside three seconds—a precious 10 percent—of each of their commercials. "Nobody likes to give up any time," says Abbott, "but when something is right, it doesn't take much selling."

Indeed, Nabisco's investment required a lot of faith. Based on the company's $96-million investment in radio and television in 1981, you might say that each note will cost $32 million this year. But there's always a chance that some of that can be recouped directly. "The Times of Your Life" and "I'd Like to Teach the World to Sing" started out as advertising themes for Kodak and Coke. Both blossomed into royalty-producing hit singles. ■

Honored.



Chronicle of a Death Foretold, the new novel by Gabriel García Márquez, winner of the 1982 Nobel Prize in Literature, will appear in its entirety in the first issue of *Vanity Fair*. It will be published in book form by Alfred A. Knopf. Photograph by Richard Avedon.

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VANITY FAIR

Coming In March 1983

a Condé Nast Publication

THE CHASE HIGH RATE CONTINUES THROUGH JANUARY 31.

IF YOU'RE STILL KEEPING CASH IN A MONEY MARKET FUND, THIS IS WHAT YOU'RE LOSING:

You're Losing Your Chance To Get The High Chase Rate.

When we introduced The Chase Money Market Account, we made a very special offer. A guaranteed minimum interest rate of 11% through January 10.

Thanks to the tremendous response we've had from you, we're extending this offer. So right now you can still get a guaranteed minimum interest rate of 11% through January 31. (In case you don't realize what a special offer this is, the average rate for the ten largest money market funds for the week ending January 5, 1983 was 8.8%. And that was for higher yielding, taxable funds.)

11%

Guaranteed Minimum Rate
Jan. 4 Through Jan. 31, 1983.
For Personal Deposits
Up To $500,000.
Chase reserves the right to withdraw this offer at any time.

Extending our offer means Chase customers who have not yet opened a Money Market Account still have the opportunity to earn our special rate. It also means that those of you who've already opened a Money Market Account with Chase are getting our high rate even longer than you anticipated.

And even though we're sure that we can prove our account is better for you, we're offering this special rate anyway. Because we realize that closing your old fund and opening our new account will take some effort on your part.

After January 31, the Chase rate will vary weekly, depending on money market conditions. We intend to make sure it's competitive with rates offered by money market funds and New York area banks. After all, a special rate is great for getting acquainted, but for the long term, we know our customers demand high money market rates. And we're determined to pay them.

All you need to earn Chase's high rate is a minimum balance of $2,500.

You're Losing Your Chance To Get The Kind Of Complete Access To Your Money That Only Chase Offers.

How many money market funds will let you withdraw cash at 4 AM Sunday morning?

If you've ever had a delay in getting your money back from a money market fund, you'll be amazed at how simple Chase makes it.

You can deposit or withdraw virtually any amount as many times as you want at any Chase branch. And there's never a penalty for withdrawals. What's more, you can write all the checks you need simply by transferring cash from your Chase Money Market Account to your Chase Checking Account. And Chase offers you a choice of checking accounts.

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- See a teller at any branch.
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- Dial the telephone or mail your instructions up to six times a month.

Each month you'll receive an easy-to-read statement of your account showing all the transactions you've made, plus all the interest you've earned. The statement can also include your Chase Checking Account, so you'll have a clear, convenient, well-organized record of your banking activity.

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With money market funds, you may have sacrificed security to get high yield.

But all that changes with The Chase Money Market Account. We not only pay high money market rates, we also offer something the funds couldn't match if they wanted to. The security of FDIC insurance.

To Open Your Account Or For More Information, Call 552-0560.

Outside New York City call 1-800-522-3874. Or visit a Chase branch today. Because we'd hate to see any customers of ours lose out any longer.

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Cityside/Joe Klein, Peter Blauner

A FILM GROWS IN BROOKLYN

Sergio Leone in Williamsburg

AS DELICATE ROSE AND GRAY FINGERS of dawn uncurled along South 8th Street, in the Williamsburg section of Brooklyn, one recent morning, a man shouted into a bullhorn, "Okay, we need more Jewish people. Hurry up, hurry up." A line of demure Hasidic women hefted their skirts and broke into an unbecoming trot. They ran past Gelly's Delicatessen (25 YEARS OF DELICIOUS MEMORIES. STRICTLY KOSHER), Shapiro's Used Clothes, an umbrella store, Gabila's Knishes, and an ornate gem of a synagogue, and stopped in front of S. Cohen's Hebrew Bookstore, where the man with the bullhorn said, "Okay. Let's pair them up."

Mr. Gelly, the restaurant proprietor—who in reality is a Manhattan real-estate man named Chuck Low—stood on the corner of Bedford Avenue, draped in a tallith, and shook his head: "Look at this. Isn't it remarkable? I hear they have the exact same street in Rome. You know, my restaurant is a fake. It's made of fiberglass. They put it up on a vacant lot. Sergio is such a perfectionist. Look at him, adjusting that man's hat."

Sergio Leone, the Italian director famous for his spaghetti Westerns, was moving from Hasid to Hasid, adjusting their costumes. He wore a bulky blue sweater and a long red scarf, and seemed intent on supervising every last detail of *Once Upon a Time in America*, the first movie he has directed in nine years and his first spaghetti Eastern.

Hundreds of thousands of dollars had been spent transforming South 8th Street—which was, until last June, a routinely disastrous stretch of tenements inhabited mostly by Puerto Ricans—into Leone's idea of what the Lower East Side might have looked like in 1923. False storefronts were built (S. Cohen's Hebrew Bookstore is actually Mario's grocery store), the shopwindows were lettered in English and Yiddish and stocked very precisely with period goods. The beautiful little synagogue and the tiny graveyard near Gelly's Delicatessen also were constructed of fiberglass. When asked how much it all cost, Joe Litto, who supervised the six-month operation, rolled his eyes. "Put it this way," he said. "We spent about $100,000 on lumber alone."

For all that, the South 8th Street set has been used sparingly. Most of the film, which is about Jewish gangsters and stars Robert De Niro and Tuesday Weld, was shot in Rome, on an identical set. In October, Leone packed up the company and came to Brooklyn for crowd scenes. "You can get perspective here," Joe Litto said. "You can shoot down the street, which they can't do in Rome."

At times, the perspectives have been rather bizarre. Groups of genuine Hasids, Williamsburg's Satmars, stroll up and down the set after *shul* on Saturdays, under the watchful eyes of rather menacing local Puerto Rican teenagers who were hired as a security force. On weekdays, the Satmars often watch with bemusement as 50 Italians try to organize 500 actors dressed as Hasids for crowd scenes.

HEBREW YIDDISH & JUDAICA

When the East was young: *Leone and cast re-create the Lower East Side circa 1923.*

"The Hasids think movies are dirty," explained Eli Greenblatt, who was once a Satmar and is now pretending to be one for the movie. "It's so hypocritical—that's why I left. There is no Jewish law against going to movies, it's just a tradition. A lot of them go anyway. You'll see the wives buying tickets while the men wait in the car, and then they sneak in at the last minute." Greenblatt said the Italians had done a good job of dressing the actors to be Hasids, "but anyone with a trained eye can tell they're not real. Look there—there's a real one," he said, pointing at a young Satmar who obviously had come upon the set by accident and was staring intently at a group of actors dressed exactly as he was. "He's completely confused," Greenblatt said. "He doesn't understand what's going on." The real Hasid looked down the street at the Jewish stores, the laundry flapping on lines between tenements, the pushcarts, and the vintage cars. Then he shrugged and moved on.

"Hurry up, hurry up," the man with the bullhorn shouted. "We want to catch this light. We need more Jews." Eli Greenblatt went off to pretend that he was going to *shul.*

None of the stars was on the set. Leone spent most of the day coaxing a young actor portraying Robert De Niro's character as a boy (he'd even been equipped with a mole for his right cheek) through crowds of carefully orchestrated extras, in search of a young actress playing Elizabeth McGovern's character as a girl. Between takes—and there were dozens for each shot—the extras laid siege to the Gabila knish factory, aside from Mario's grocery the one real business on the block (it has been here for 56 years).

As the morning progressed, more Satmars gathered on the street corners and debated angrily with cast members whether the movie was good or bad. "Look, look," said Joseph Waldman, who runs a security agency. "The men and women are going to *shul* together. They're *touching* one another! This is very bad, very bad."

"And not very accurate," said a dour friend of Waldman's who refused to give his name. "This is supposed to be a

Photograph by James Hamilton.

movie in the 1920s, and the street is filled with people dressed like us, but there were very few Hasids in America then. We did not come until after the Holocaust."

"You have a point there," agreed Chuck Low, the real-estate man turned actor. "But there is nothing evil about this movie. Sergio just *loves* Jews."

As they were talking, another Hasid—a small, dark man wearing a Russian hat—slipped past the Puerto Rican security guards and stood in the middle of the street, shaking his head and muttering, "No good. No good. I think they do this to make fun of us. It is dirty."

His name was Abie Wald. He said he had never been to a movie and didn't even own a television. "There is sex in everything," he said.

As it happened, Abie Wald had been a yeshiva classmate of Eli Greenblatt's. "Eli is here? Doing *this?*" he said. "I cannot believe it. Look, you can see clearly these people are not real. It is in their faces. Something is missing. In Jewish, we call it *hayn.* I do not know exactly what it means in English—peace? knowledge? But these people are not comfortable in themselves, although some are very close." He pointed to a pale, austere young man. "You would almost think he was one of us. But no. Impossible!"

In fact, the young man *was* a Hasid—from the Belzer sect, in Borough Park. His name, he said, was Moishe Gross, adding that he had brought a group with him to be in the movie. "We think it is very important for non-religious Jews to see what real Judaism is," he said. "The Satmars are right that most movies are bad, but not all movies. Many of us were in *The Chosen.* We held religious services on the set. I think that was a very good movie, and the same person who was in charge of casting for that is doing it here, so maybe this will be a good movie, too."

Abie Wald found his old classmate Eli Greenblatt in a swirl of stagehands, setting up the next shot. He asked, in Yiddish, what Eli was doing here, and Eli answered, shifting between English and Yiddish.

"It's a nice break from the store," Eli said.

"What is the story of this movie?"

"I don't know. They just tell us to go here, go there. I think it's about crime."

"Crime," said Abie Wald thoughtfully. "And *Hasids?*"

Eli Greenblatt had little time, and perhaps less desire, to reply. The man with the bullhorn was at it again, summoning them to their places. A sharp wind from the river swept the street, and Abie Wald gathered his coat about him. "So if he wants a break from the store, why does he come to a place so cold?" he said. "It is very sad." **—J.K.**

The Wyatt Earp of J.F.K.

IT'S AFTER MIDNIGHT ON A DAMP EVENING. Driving past the American Airlines terminal at Kennedy Airport, Officer Richard Lukas recognizes two men in the front of a cruising Cadillac. They're hustlers, unlicensed-limousine drivers who rip off unwary passengers emerging from the terminals. Lukas steps on the gas and with one screeching swerve pulls alongside the car.

"You're going home now, aren't you," he intones over the loudspeaker atop his blue Plymouth.

The hustlers understand this is not a question. They smile and nod vigorously as their Caddy heads off toward an exit.

Lukas, 48, a Port Authority cop on the night shift, is the Wyatt Earp of J.F.K. He is up against bandits who drive '73 Chevys, Cadillacs, and even medallion cabs. Over the years, a hustler economy has been fashioned out of the outrageous sums paid by unwitting tourists.

There were the four Nigerian students who went for a $1,130 ride from Kennedy to La Guardia. And two years ago, Anthony Alugbue, another Nigerian student, paid $464 for the one-mile trip from the British Airways terminal to the T.W.A. terminal. Officials estimate a hustler can easily make $3,000 tax-free a week.

Although the scams are common, officers like Lukas have little luck making prosecutions. Once bitten, most victims don't want to interrupt their vacations to waste more money and time pressing charges. So when the potential complainant leaves town, the case goes with him.

As a result, police dance a kind of legal minuet with the bad guys. Because it's usually not possible to charge a hustler with larceny, officers issue summonses for minor violations like loitering to solicit. The fines are mild—from $75 to $150.

After nine years of the midnight shift, Lukas has refined the procedure a bit. If he spots a familiar face, he tries to catch the hustler in the act of taking passengers. Then he ensnares him in red tape. He makes out tickets for improper registration and car insurance and sends them to the Traffic Violations Bureau, acting himself as the complainant. Compared with the criminal courts, the bureaucracy is a terror. The Traffic Violations Bureau gets a copy of the defendant's record, and the results can be fines as large as $1,700.

For the cops, the process is time-consuming and expensive. But, says Lukas, "it's the only way to keep these guys from stealing."

Hustlers don't see it that way.

"I'll tell you what," says "Danny," a thirtyish hustler with kinky black hair and a thickening gut. "I used to be a

Wassily Kandinsky *The Animal Tamer, 1903*
Woodcut, signed and inscribed, 7⅝ x 5¾ in., [19.3 x 14.6 cm.]

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medallion driver, and with the tax stamp, proper registration, insurance, and Taxi & Limousine Commission fees and regulations, I ended up putting like $50,000 into my cab.

"You can't make a living off that," he says, surveying the crowd coming off a KLM flight from Amsterdam. "Now that I'm on my own, my overhead is gas and the fines from the police. What would you do?"

After a few minutes, Danny is joined by another hustler, "Frank," a balding, unshaven man with rabbitlike energy.

"People don't mind paying $10, $20 more than a taxi with me because they know they're getting class," says Frank, who drives a Cadillac and wears an old green sweatshirt.

Danny and Frank just think of themselves as free-lance competitors to the taxi industry. When the subject of gross overcharging is brought up, they deny ever doing it. "It's the police who are the problem, man. They hunt you down. Like that guy," Frank says, pointing to a paunchy man in a brown Windbreaker by the door.

On seeing the officer, Frank and Danny confer briefly and leave the terminal without doing any business.

Officials report 337 hustlers were tagged at least once by police at J.F.K. in the first eight months of 1982. Lately, the authorities say, violence has become part of the scam.

One hustler threw a priest in full clerical garb out into Belt Parkway traffic. Last summer, an American Airlines passenger was raped by a driver who was supposed to take her to Kew Gardens.

"You got your good guys and your bad guys," says Lukas as two hustlers spot him and disappear from the Eastern terminal. "I treat them all the same. It's all a game anyway. We all know each other."

For Lukas, familiarity breeds frustration. He says he's tired of seeing the same faces over and over.

This night no one is soliciting passengers at Eastern, and with time to kill between flights, the officer and his partner for the evening, Lenny Forte, drive over to the Airport City Diner. Inside, three hustlers sit quietly having coffee. Lukas points them out, but they barely acknowledge him. "Bill," the Cadillac hustler who was chased away earlier, and his partner slouch by the door. Bill is a tired man in his thirties with neatly combed gray hair. He stares sullenly at Lukas for a minute, says something to his partner, and then walks slowly toward the officer.

"I got one thing I wanna say to you," he says angrily.

"What's that?," Lukas growls.

There's a silence, and then Bill loses his nerve, and no showdown takes place.

"I had his car impounded the other

day, so now he has to double up with a friend," Lukas says, shrugging as he leaves the diner. "I guess I made another enemy."

Over the years, Lukas has made enemies enough. Threats are a regular part of the job. Recently, a message was left at the station that his house had burned down with his wife and children inside. The message was false, but inquiries are occasionally made about his address. A few years ago, a hustler tried to resist arrest by hitting Lukas with his car. The officer suffered a pinched nerve in his neck that still bothers him.

In recent months, two cabdrivers tried to take Lukas to court on harassment charges. Lukas claims one cabby friend was going to write him a letter of support until he was quietly informed that the correspondence would leave him with a vandalized cab. The case was dropped when the court was told that Lukas is a cop.

Still, Lukas enjoys his work. "I hate it when it's quiet like this," he says, looking out at the airport's empty terrain. "I'd like to have quantity in arrests. A night like this goes on forever."

But on a Friday afternoon, the sun is out and the scam is on.

Outside the Pan Am terminal, a short, bearded man with unruly hair loads two businessmen's bags into the back of his Cadillac. He is interrupted by an attractive, young, light-haired couple in jeans and sneakers who handcuff and shove him against the car for a frisking. The couple are Officers Mike McGarry and Jo Ellen Shepard. The hustler's name is "Juan." A few days ago, he was warned by a judge to stay away from the terminal, so the officers decide to take him in.

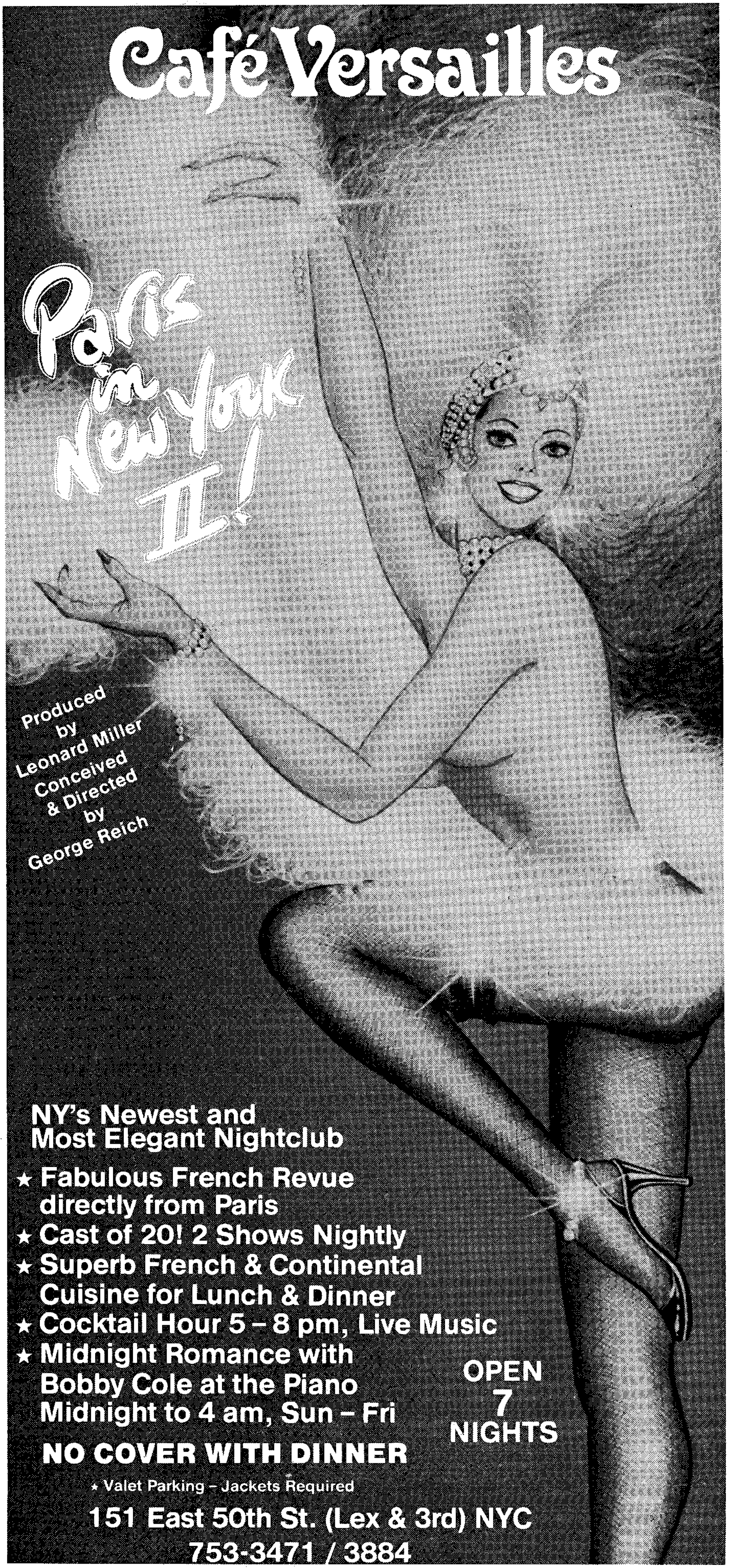
As they drive to the station in a chipped white Dodge Aspen, Juan seems morose.

"So, Juan, you got a court case coming up?," Jo Ellen asks, not unkindly.

"Of course I got a case," he answers, staring out the window at the swooping planes. "I always got a case coming up. Does it mean I'm a bad guy?"

Some people think that it does, and they are trying to make it easier to catch hustlers. With Queens Borough President Donald R. Manes leading the way, there are plans to make loitering to solicit a B misdemeanor, instead of a mere violation. Criminal-court judges would get the defendant's full record, so, potentially, punishment for repeat offenders would become stiffer and hustling might be discouraged.

Last fall, one hustler experienced a different sort of deterrent. Telling his passenger to wait in the car, he left the keys in the ignition and went out looking for another sucker. When he returned, his passenger, his keys, and his car were gone. **—P.B.**



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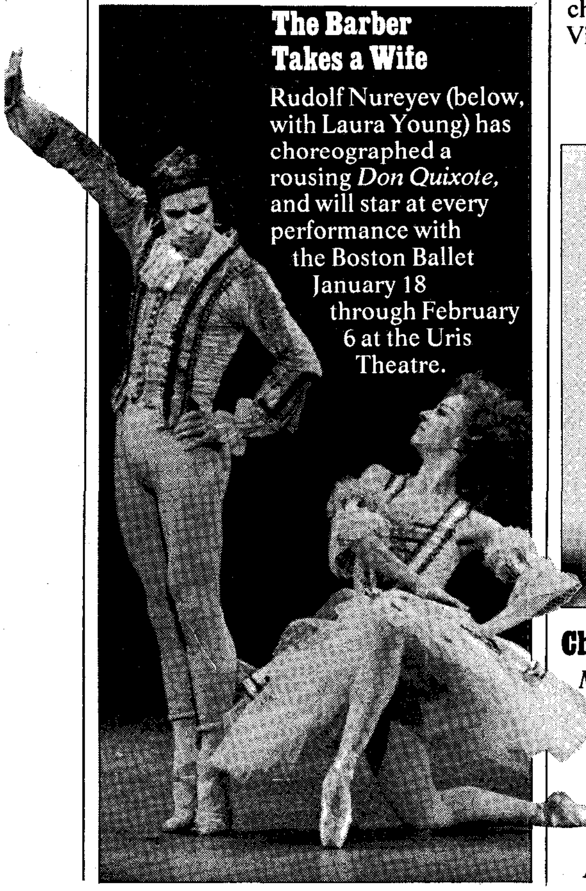
IN AND AROUND TOWN

By Ruth Gilbert

January 17 through 26

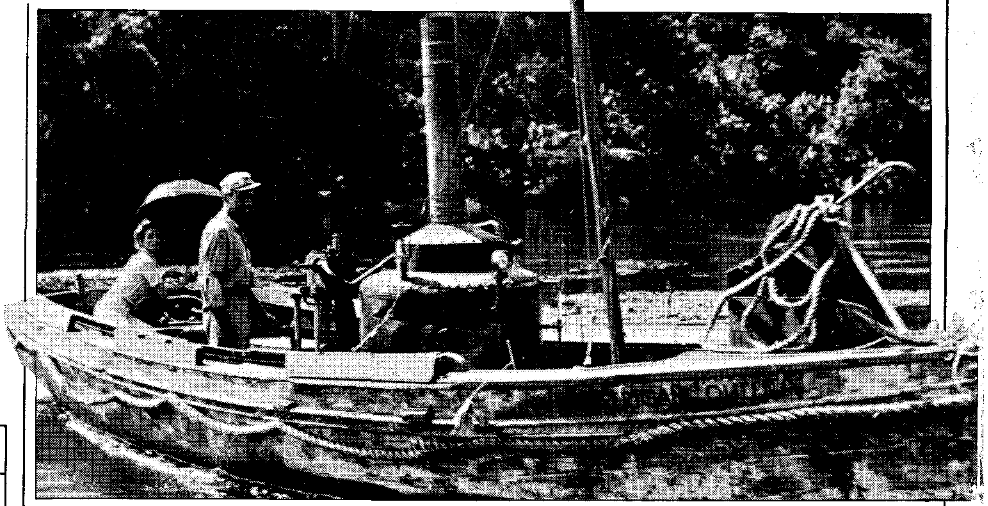
S	M	T	W	T	F	S
	17	18	19	20	21	22
23	24	25	26			

Der Ring des Nibelungen will be telecast on Channel 13, starting with *Das Rheingold* on January 24 at 9 P.M. A retrospective of the films of Jean-Pierre Melville is at the Bleecker Street Cinema January 17 through 22. And Finnish bass Martti Tavela makes his Carnegie Hall recital debut January 23 singing Schubert's complete *Die Winterreise.*



The Barber Takes a Wife

Rudolf Nureyev (below, with Laura Young) has choreographed a rousing *Don Quixote,* and will star at every performance with the Boston Ballet January 18 through February 6 at the Uris Theatre.

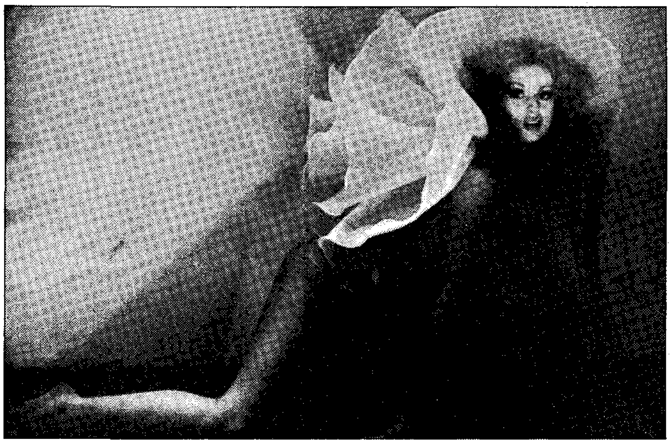


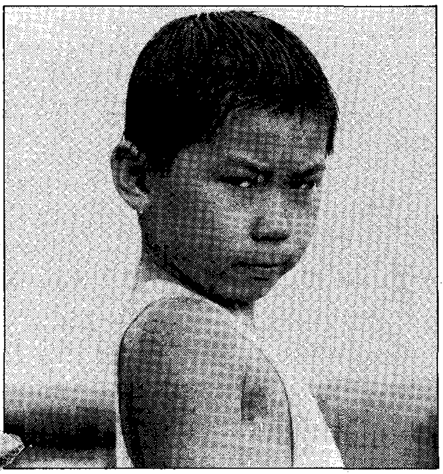
Cruising

Who can forget the *African Queen,* the gin-soaked river steamer from the film with Humphrey Bogart and Katharine Hepburn? Refresh your memory with the above. She will be featured with 550 other boats in the National Boat Show, at the New York Coliseum January 15 through 23.

Hot Pants

Here we have none other than Miss Greta Fahrenheit, one of the dancing girls to be seen at New York's newest nightspot, the Wildcat Saloon, where the entertainment is directed and choreographed by Victor Upshaw.



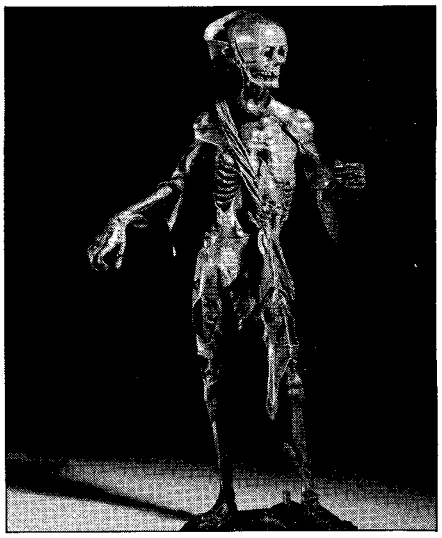


Child's Play

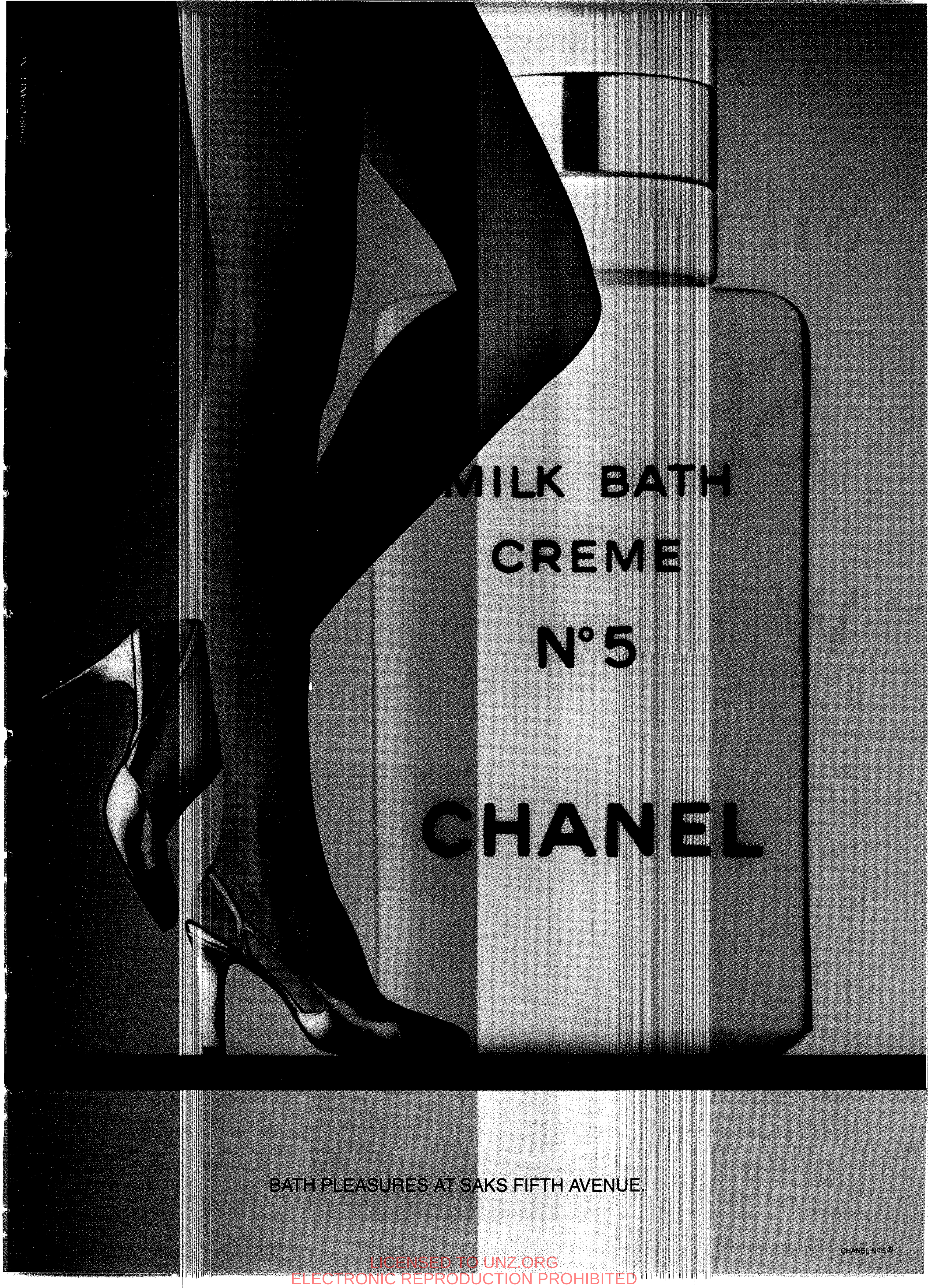
Muddy River, a film from Japan that won all top awards there and in Moscow and was nominated for an Oscar in 1981, will open at Cinema Studio 2 January 19. The story is told through the eyes of two children, Minoru Sakurai (above) and Nobutaka Asahara.

Memento Mori

At the 29th Annual Winter Antiques Show you'll see objects like this south-German Tödlein figure of boxwood, circa 1620, 9¾ inches tall. The show is at the Seventh Regiment Armory, 643 Park Avenue, at 66th Street, January 21 through 30.



Photographs: center right, Martha Swope; bottom left, Matt Anderson.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NEW YORK

STEVE ROSS ON THE SPOT

By Tony Schwartz

WHEN THEY FILED INTO STEVE ROSS'S HUGE suite at Caesars Palace two weeks ago, the 40-odd top executives of Atari were grimly prepared for the worst. Like Ross, they had come to Las Vegas for the consumer-electronics show. As chairman of Warner Communications, which owns Atari, Ross had asked them to stop by, without saying why. Tall, silver-haired, and commanding-looking at 55, Ross began speaking from a makeshift lectern—the bar in the middle of the room. "I just thought I ought to get some practice bartending," he joked gently, "in case things get really bad." But then, like a football coach pumping up his team after a bad loss, Ross launched into a pep talk.

Merger: *Wedding day with Courtney Sale.*

"I want to thank each and every one of you for a good year," he told his gathered troops. "We're the same company that we were last year, and earlier this year. Nothing's changed, except that we're being tested more. We've received a lot of accolades in the past, and now a lot of people are booing us. That comes with the territory. America loves to build up corporations, put heroes on pedestals, and then take shots at them. Well, we're certainly not a fly-by-night company. We've grown fast. But we'll be here for a long time to come."

With his taste for homilies, Ross went on to talk about the importance of staying on the fast track, taking risks, streamlining operations, not resting on past laurels. If the company was suffering growing pains, so be it, he said, because that meant it was still growing. "But the most important thing," he concluded, "is that we not be sidetracked by everything that is going on in the press, in the rumor mills outside our company. Because that is truly the only way we can lose—if we don't stick to our business." There was total silence when Ross finished. Finally hands shot up, and a round of questions began. By the time the group filed out, the relief was plain. Ross himself went off to have dinner with an old friend who happened to be staying in the suite just above—Frank Sinatra.

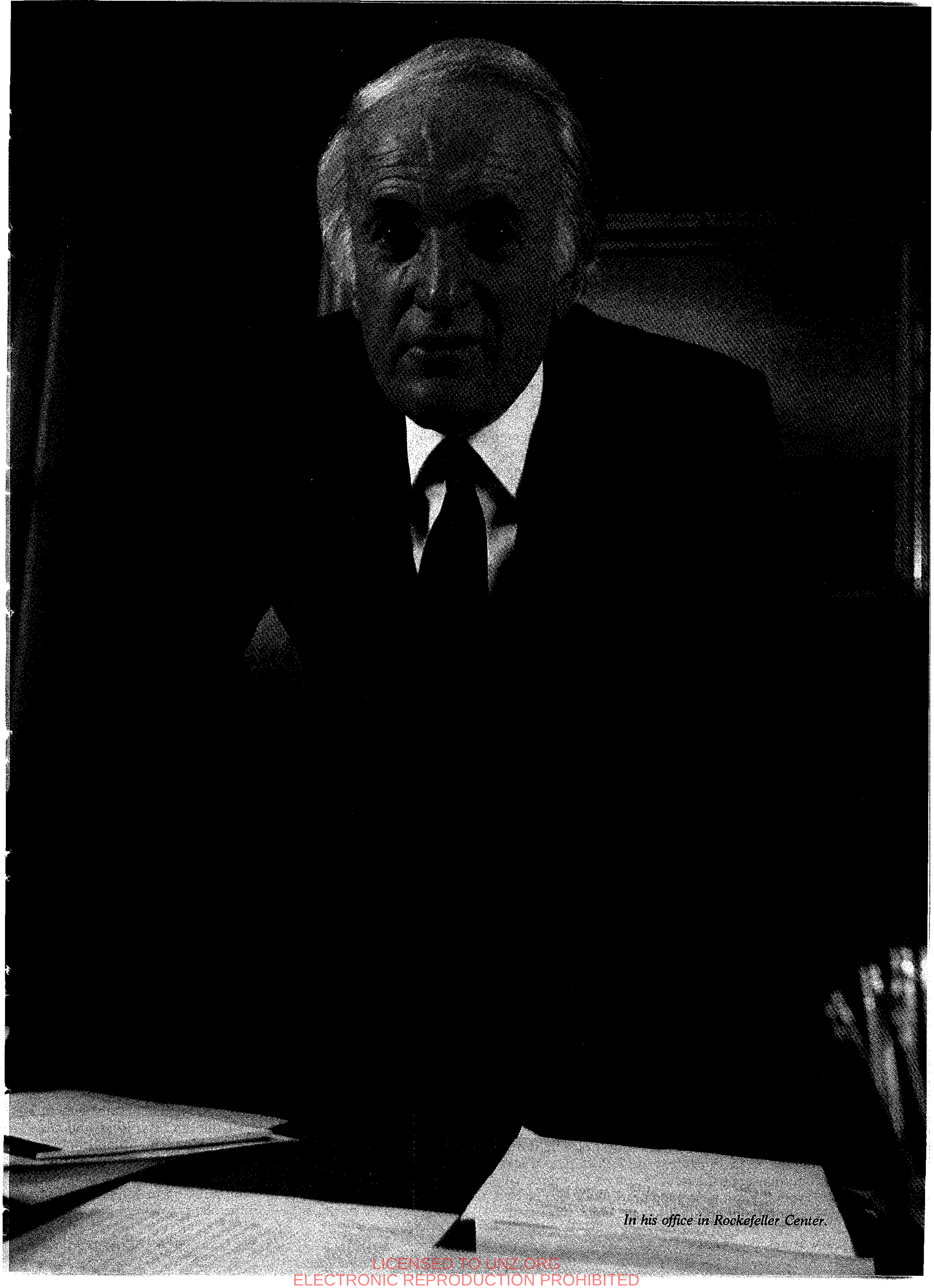
But even Ross's infectious optimism can't erase the continuing problems he and the company he built are suddenly facing. Few companies in modern times have enjoyed such dazzling success. In two decades, Ross has built Warner from a small chain of funeral parlors into the largest entertainment corporation in the world. Its profits jumped from $1.5 million in 1962 to $226 million last year. Exercising stock options, Ross himself earned nearly $22 million in 1981, more than any chief executive in the country, and his style is commensurately grand.

He commutes by helicopter between a Park Avenue duplex and a house on the water in the most exclusive section of East Hampton. When he married for a second time, in the late 1970s, it was to Amanda Burden, the beautiful young stepdaughter of CBS chairman William Paley. After that marriage broke up, he quickly became involved with another beautiful, younger woman, Courtney Sale, a documentary filmmaker. They were married last October, and among the 300 guests who turned out for their opulent party in the Grand Ballroom of the Plaza Hotel were an eclectic array of celebrities—Frank Sinatra and then governor Hugh Carey, Steven Spielberg and Manhattan District Attorney Robert Morgenthau, Cary Grant and Neiman-Marcus chairman Stanley Marcus, Barbara Walters and the composer Quincy Jones. But the spirit of the evening was caught most accurately by Ted Ashley, the friend and colleague who had introduced Ross to Hollywood fifteen years earlier. "To Steve Ross," said Ashley, raising his glass in a toast, "who, for all his success, has continued to find true happiness elusive—until now."

A month later, it became clear that Ashley had spoken too soon. In quick succession, Ross and Warner were hit by a series of setbacks as devastating as the earlier triumphs had been dramatic.

In early November, while Ross was honeymooning with his new wife in Italy, the trial of Solomon Weiss got under way in Manhattan. The top accountant for Warner Communications, Weiss, 53, stood accused of taking $170,000 in cash bribes from the now defunct Westchester Premier Theater. Two other Warner executives—Jay Emmett, 54, a member of the Office of the President, and Leonard Horwitz, 58, a sometime consultant—had already been convicted in the same scheme (see page 26). After Weiss too was convicted, the federal prosecutor stood up in court and announced: "The real culprit was the chairman of the board of Warner Communications,

Photographs: above, Nicholas Machalobo; right, Harry Benson.

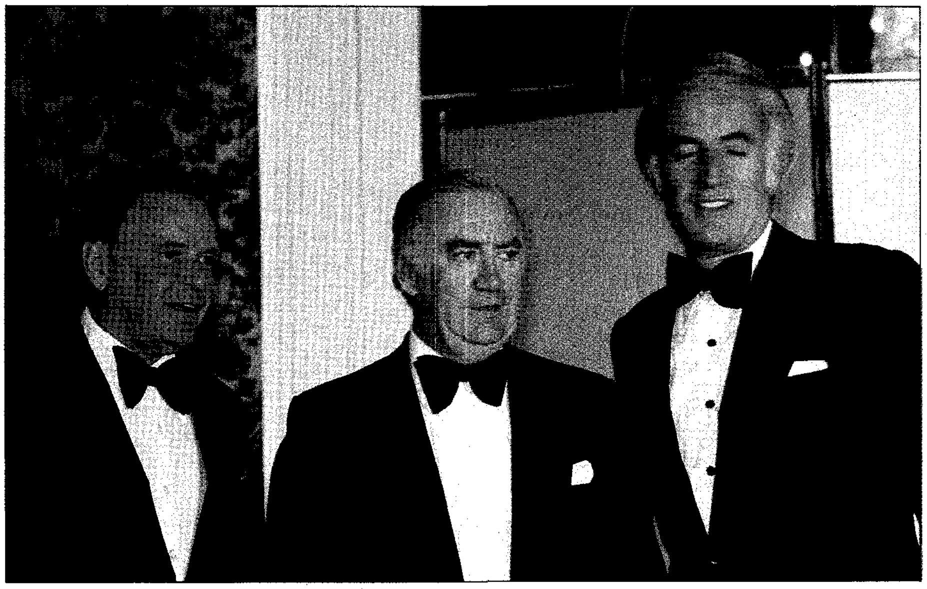


In his office in Rockefeller Center.

and the investigation against him is still continuing." Ross issued a one-sentence reply: "I did nothing wrong, and the accusations are outrageous."

The next bad news came from the corporate side. On December 8, just a day after analysts had been led to believe that Atari, Warner's video-game division, would report record profits, the corporation announced that Atari was actually suffering a severe fourth-quarter slump. Because Atari accounts for more than 60 percent of Warner's profits, the corporation had to cut its overall-earnings estimate for 1982 from about $5.25 a share to about $4. Warner stock dropped 33 percent in a day—from $52 a share to $35. That wasn't all. Two weeks later, it was revealed that Atari chairman Raymond Kassar and several other Atari executives—all potentially privy to inside information—had sold large chunks of Warner stock just before Atari announced its bad news. Ross himself had sold even larger blocks of Warner stock between August and November. Though he did so for previously announced tax and financial reasons, the timing was unfortunate.

If Wall Street's reaction to Warner's troubles seemed extraordinary, it was probably because the events crystallized longtime fears about the way the company was being managed and about whether its success had come too easily. Warner executives had encouraged high expectations, and Ross himself had been the chief cheerleader. His laissez-faire management style, credited with sparking many of the company's most creative moves, suddenly looked inept, even reckless. Were company officials really so out of touch that they didn't know what to expect at Atari from one day to the next? How could the Premier Theater debacle have been allowed to occur? There were other questions about the absence of checks on Ross himself. Of the fourteen members of Warner's board of directors, seven are executive officers of the company, two are over 80 years old, one is Ross's former father-in-law, and several are Ross's close friends. Not one is a chief executive officer of another Fortune 500 company.


Up from Brooklyn: *As Warner grew, friendships bloomed with Frank Sinatra and Hugh Carey.*

As the pendulum of confidence swung away from Warner, a key fact was overshadowed. Despite Atari's disappointing fourth-quarter performance, the corporation said it expected profits to grow 10 to 15 percent in 1982, to record levels—a bottom line that almost any of Warner's hard-pressed competitors would have welcomed. But Wall Street and the financial community couldn't accept being surprised. "The credibility that Warner built up was just about wiped out with the Atari announcement," says Tony Hoffman, an analyst for A. G. Becker who had been one of Warner's most enthusiastic boosters. "Institutional investors figure that life is too short to put up with sudden, massive readjustments in earnings expectations. They'd rather have a company say it expects to be up 10 percent and deliver that instead of having a company promise 30 percent and then have to cut it to 15."

Stock in Ross himself also plummeted. Celebrated as *Ad Age*'s "Adman of the Year" in 1981, he was named one of *The Gallagher Presidents' Report*'s ten worst corporate chief executives for 1982.

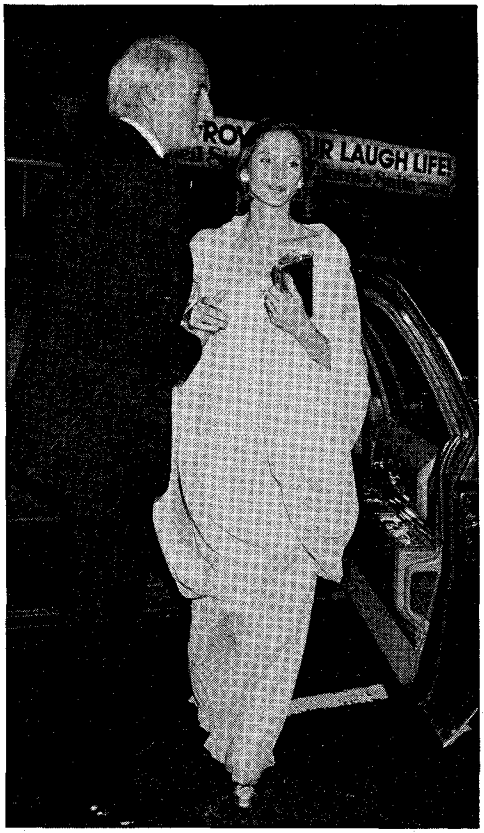
"I keep looking at businesses with a potential for a high return. I want room for error, and there's no room when you have a 1 percent margin. With a 15 or a 20 percent margin, you can overcome mistakes. If you look at the chief executives of most companies, you'll see that they're all managers, not people who built their own companies. A manager who hasn't built anything is more concerned with conserving his market share than he is with growing. He just wants to make sure his business doesn't get hurt. Well, that's the surest way of getting killed. It's like a car going up a hill. The first time you go into neutral, you're going backward." —Steve Ross, August 1982

IT WAS INEVITABLE PERHAPS THAT THE ENTREPRENEURIAL aggressiveness Warner parlayed into such explosive growth should also become a factor in its recent woes. During the past decade, the corporation has grown at an annual compound rate of 22 percent, and in 1981 its revenues of $3.2 billion made it the 135th-largest company on the Fortune 500. In the process, Warner has made itself a leader in nearly every one of its major businesses—movies, records, video games, and cable. Its pop-culture products range from stellar to schlock—from *Roots* to *The Dukes of Hazzard, Chariots of Fire* to *Creepshow, All the President's Men* to Sidney Sheldon's *Rage of Angels*. But the common denominator has been success. What's more, in contrast to so many American companies obsessed with maximizing quarterly earnings, Warner has demonstrated a willingness to invest heavily in new businesses with long-range potential, even if the consequence is short-term losses ("malice of forethought," Ross calls it). By using the profits from successful divisions to underwrite the building of others, Warner had been able to achieve record profits for 48 consecutive quarters—ending only with the most recent one. Ross has developed exceptional loyalty among his top executives (not a single one has ever voluntarily left the company for a job with a competitor) by giving them a loose rein to run their businesses and by paying them very well. Among those who have worked directly with Ross, it's hard to find anyone who doesn't talk about him—on or off the record—in superlatives.

But respect from the corporate and financial establishment has been more elusive. For all the success, Ross and his company remain corporate outsiders. The establishment businesses are ones like banking, insurance, and oil. Warner Communications expanded from funeral parlors into the twilight zone of parking lots and building maintenance. The style among most of the Fortune 500 is low-key and Brooks

Photograph by Sonia Moskowitz.

MADE THE 1982 'TEN WORST EXECUTIVES' LIST..."



Carol and Amanda: *First wife Carol Rosenthal (above) bore him two children; second wife Amanda Burden showed him a new side of life.*

Brothers conservative. Warner is flashier and more freewheeling. Most American corporations are run by Protestants bred in prep schools and the Ivy League or at solid Middle American universities. Ross, who is Jewish, like most of Warner's top executives, was raised in Brooklyn and graduated from an obscure upstate junior college.

When Ross took his company in a new direction—into show business—he ran into another set of problems. Hollywood is viewed as a town whose business practices are as loose and flamboyant as its way of life. And because Warner was built on hit-driven businesses—movies and records and television series—the corporation seemed more vulnerable and less stable than more traditional companies. While Ross was attracted to show business for its vast upside potential, much of the financial community was put off by the downside risks.

Finally, the fact that Ross has chosen to reveal so little about himself contributes to a sense of uncertainty about the company. His entry in *Who's Who in America*, for example, runs just five and a half uninformative lines, and his corporate biography includes not a single personal detail. He rarely makes speeches, addresses analysts, or attends corporate functions, and hadn't given an extended interview in years before the one for this story. Ross explains his reticence by saying that he simply prefers the back-room role. But by doing so little to shape his public image, he has allowed it to be shaped by a mix of secondhand accounts, speculation—some of it malicious—and odd facts that have bubbled up. For example, some people find it curious that Ross doesn't use credit cards but pays in cash, even in restaurants. He says that's because when he takes people out for dinner, he doesn't want them to think he's putting it on the company tab.

"If people complain that we're on a fast track, then we plead guilty to that. That goes with our management style. This is an autonomously run company. We do make mistakes, but that's because we believe in taking risks. The funny thing about the staid companies, the Rock of Gibraltar companies, is that a lot of them are having financial troubles today. Look at Chrysler and G.M. and International Harvester. Our balance sheet is as strong as it's ever been, and our growth record is hardly equaled." —Steve Ross, July 1982

FOR A MAN WHO SEEMS MYSTERIOUS TO OUTSIDERS, Ross's personal style is notably open, informal, and unprepossessing. "Steve is like a kid in a candy store," says his friend Steven Spielberg. "It just happens that he runs the candy store." Indeed, Ross retains a boyish enthusiasm that seems guileless. He is more at home talking about old movies than about literature or world politics, garbles words in a rush to get them out, and favors dated expressions like "fantastic" and "wipeout."

Because he has sought to create a family atmosphere among Warner's top executives, and because work is so central to him, Ross's personal and professional lives are inextricable. Even on a recent vacation, Ross and his new wife invited the crew of the Warner jet to join them sightseeing. And when Ross visited Las Vegas for the consumer-electronics show, he rented a suite large enough for family, friends, and colleagues. Ross and Courtney Sale, now three months pregnant, took one room. The others were filled by two Warner employees and Steve Spielberg. As assorted people wandered in one afternoon, Courtney rolled her eyes at the crowd. "It's like a college frat," she said.

Ross's twenty-ninth-floor office suite at 75 Rockefeller Plaza is striking not for its décor—older and more muted in the main office, sleeker in the conference room—but for how functional it is. A stock-market terminal perches next to Ross's desk, while unhung paintings occasionally sit on the floor. The East Hampton house, redecorated this summer by Courtney, is modest-looking by comparison with some of the huge mansions nearby, but more than comfortable for the many guests who stay over. It has several distinctively decorated guest rooms (as well as a separate guesthouse), a professional kitchen, a huge living room that converts into a screening room, an Atari-laden game room, a sauna, and a steam room. If the ambience is nonetheless informal it is because the house is so open and airy, with huge new picture windows facing the water, unvarnished white wood floors, pastel colors, and overstuffed furniture. On summer weekends, Ross himself can generally be found sitting in his bathing suit by the pool with guests—often from Warner—or scribbling on a pad with a phone at his ear.

More often than not, Ross is listening rather than talking. "Steve makes you feel, when you're with him, that you're the most important person in the world," says Carmen Ferragamo, his longtime assistant. "When he concentrates, he has blinders on." It is a seductive style reminiscent of Nick Carraway's description of Jay Gatsby in Fitzgerald's novel: "He smiled understandingly—much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life. . . . It understood you just as far as you wanted to be

Photographs: left, Tony Palmieri/*W.W.D.*; right, Wide World.

The Warner Case: Curiouser and Curiouser

By Nicholas Pileggi

THE WARNER COMMUNICATIONS case is one of the oddest criminal prosecutions in memory. Steven J. Ross, the Warner chairman, says that he is being pilloried by a runaway federal prosecutor without having been accused of any crime, while the prosecutor, Nathaniel H. Akerman, complains that he's being smeared by leaks to the media.

For all its complexity, the case has the elements of a 1940s Warner Bros. movie about corruption in high places and the high living of the super-rich, the super-famous, and the super-bad.

The case actually began in 1973, when certain top Warner executives allegedly first got payoffs in exchange for getting Warner to buy stock in the Westchester Premier Theater, a highly speculative company that had been infiltrated by top organized-crime figures, including the boss of bosses, Carlo Gambino.

After the conviction in 1978 of seven theater officials and reputed mobsters, the prosecutor continued the investigation into allegations that Warner executives had gotten kickbacks for buying the theater stock.

The feds' theory of the case goes like this: The Westchester Premier Theater, in Tarrytown, a 3,500-seat facility for live shows, was built with the proceeds of a $2-million public stock offering registered with the Securities and Exchange Commission. But the theater owners had trouble peddling enough stock to outsiders before the S.E.C. deadline, on June 14, 1973. In desperation, according to the government, the theater executives arranged for some Warner officials to buy upwards of $250,000 of the stock. In return, the Warner people were to receive what turned out to be $170,000 in kickbacks. These bribes, the feds say, were paid with cash siphoned from Warner's own treasury by the corrupt officials using phony invoices and bills supplied by the Premier Theater people.

"The crooked Warner execs were double-banging their own company," one investigator said. "First they got their company to buy a bust-out, mob-run theater, and then they sucked money out of their company in phony bills to pay themselves in bribes."

When the theater finally went bankrupt, in 1978, creditors were found to have been gypped out of $9 million.

In 1981, Jay Emmett, a former top executive at Warner, and Leonard Horwitz, a onetime official of the Premier Theater, admitted to having set up the $170,000 "cash fund" at Warner, into which the kickback money was paid. Last November, Warner assistant treasurer Solomon Weiss was convicted of fraudulently arranging the company's purchase of the theater stock. Weiss, who denied all on the stand, was found guilty of accepting the $170,000 in cash bribes from Horwitz between 1973 and 1977 and of issuing Warner checks for fictitious services so that Horwitz could raise the money for the kickbacks.

Weiss, who is scheduled for sentencing in mid-February or March, faces twenty years in prison and the forfeiture of $2 million in Warner stock. To this point, Akerman has used one Warner executive to get another; whether Weiss will become a government witness against Ross isn't known.

SO FAR, ROSS HAS NOT BEEN summoned before the grand jury looking into the matter. He has vehemently denied any wrongdoing, or any knowledge of a cash fund at the company, and has voluntarily gone down to talk with Akerman in an effort to clear his name.

Without specifically accusing Ross, however, Akerman has all but charged Ross with a crime. He told the jury in his opening statement at the Weiss trial, last November 3, that they would "learn how the chairman of the board of Warner designated the defendant Weiss as banker or overseer of a secret cash fund at Warner." On December 13, at Emmett's sentencing, he said that Ross was the "real culprit" in the affair.

The name of Frank Sinatra was also mentioned during the Westchester Premier Theater inquiry. While Akerman refuses to comment on the investigation, court papers have revealed that Sinatra was identified by an informant as allegedly having received a $50,000 under-the-table payment for singing at the theater in 1977. Sinatra's lawyer was unavailable for comment despite repeated calls.

The critical press stories about Akerman, a 35-year-old Harvard Law School graduate and an ex–Watergate prosecutor, culminated in a Washington *Post* story that said he "clearly acts like he is on the brink of a major breakthrough, but his legal tactics—and what opponents call a propensity for shooting from the hip—are getting most of the attention these days."

The story criticized him for calling Ross the "real culprit" without first indicting him and for using the phrase "secret cash fund" when at no point during the Weiss trial did the "sinister sounding" word "secret" turn up.

Akerman's boss, U.S. Attorney John S. Martin, fired off a four-page defense of Akerman to the *Post's* executive editor, Benjamin Bradlee. Martin contended that Akerman had called Ross the "real culprit" at Emmett's sentencing in order to inform the judge that Ross, not the man being sentenced, was behind the scheme. Martin also said that the Warner cash fund was secret, since knowledge of it had been kept from everyone at the corporation except Ross, Emmett, and Weiss.

WEISS'S LAWYER, ROBERT Kasanof, described his client as little more than a bookkeeper, and claimed Emmett and Horwitz had lied to avoid jail, characterizing them as "whales testifying against one of the minnows."

Akerman argued in court that there was no way Weiss could be called a "minnow" at Warner since he had earned $122,000 a year, owned $2 million in stock, knew Ross for 23 years, was a beneficiary in Ross's will, had had a key to Ross's safety-deposit box, had paid some of Ross's bills, and had had Ross's power of attorney.

Weiss was plainly a man who could have alerted Ross to anything improper he suspected Emmett or anyone else in the company of doing. Instead of alerting Ross to wrongdoing, Akerman said in a memorandum to the court, Weiss had sought to shield Ross from any identification with the scheme. "At one point when Horwitz asked Weiss if he was leaving [a meeting] to see Ross, Weiss cautioned Horwitz not to use Ross's name, the inference being that no one should know that Ross was involved in this matter," Akerman wrote.

As the Warner Communications drama unfolded, Solomon Weiss practically disappeared amid the glitter of big names. But with his conviction and the possibility that he too may testify against Ross, the minnow may yet turn into a shark.

understood, believed in you as you would like to believe in yourself, and assured you that it had precisely the impression of you that, at your best, you hoped to convey."

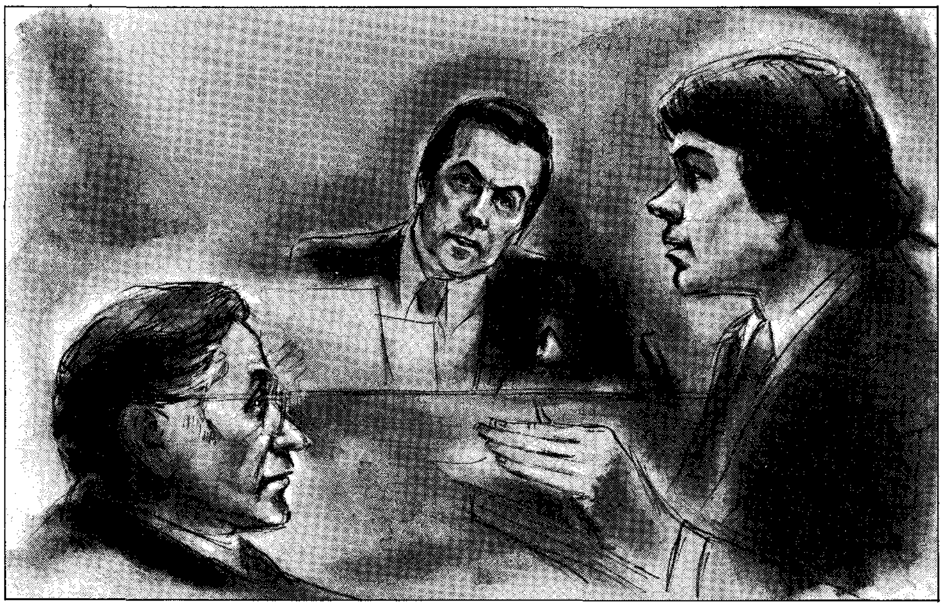
That Ross lavishes attention as automatically on his gardener as on an executive suggests something beyond the desire to inspire people. He wants to be well liked and will do nearly anything to avoid a confrontation. Even his close associates are hard-pressed to recall ever seeing Ross visibly angry. A slight tightening in his voice or a chilling of his smile is usually the only sign that he's irked. For most of his adult life, smoking provided one outlet for his tensions. Until he suffered a massive heart attack, in June 1980, he chain-smoked five packs of cigarettes a day.

ROSS HAS ALWAYS PREFERRED TO FOCUS ON DEALS rather than on day-to-day operations. "I'm not a pitchman or an administrator," he says. "In that sense, I wasn't cut out to be a chairman of the board. A C.E.O. should enjoy being out front, going to lunches, speaking to the press, getting to know other C.E.O.'s on a social basis. It's a very important function, but I just don't enjoy it. I'm also a lousy administrator, because I'm bad about details. Once something's operating, I get bored. I'm happy to have someone else run it." Indeed, Ross's failure to fulfill those functions—courting the corporate community and maintaining tight controls over day-to-day operations—lies at the heart of Warner's recent troubles.

The informality of Ross's style is reflected in his approach to decision-making. Because he disdains reading long memos, actions are taken instead at regular meetings in his conference room, attended by anywhere from a half-dozen to a dozen executives. Ross does not precisely run them. "If you were an outsider sitting in on one of our meetings, you might get upset," he admits. "Eight guys are arguing and shouting, and it looks like chaos. But eventually you'd see a consensus forming. I literally feel that I can't *afford* to make the final decisions myself, because if you do that, you won't get the best people. When I can't convince a division head to go my way, then we go his, even if I think it's a mistake."

The dissent has its unspoken limits, of course. There's never any question that Ross is in charge, and executives under him are unusually solicitous of his needs and desires. And the very fact that the Warner board includes so many Ross friends and colleagues suggests that Ross ultimately controls it. Even his willingness to stand by his team has its drawbacks. For example, it's hard to imagine that a more tightly disciplined corporation wouldn't fire executives who had severely embarrassed their company, the way the stock-selling Atari executives recently did. Whether they acted illegally or merely exercised poor judgment would be beside the point. (In Ross's defense, given all Warner's troubles, another bloodbath at that point might have just compounded the woes.)

The "star" treatment of top executives is also reflected in Warner's method of incentive compensation. While middle- and lower-level employees don't earn salaries or benefits notably better than those provided by comparable companies, executives do. In 1981, for example, the three members of Warner's Office of the President were paid comparatively modest base salaries of about $150,000. But after incentives based on the company's performance, each of them earned well over $1 million. The chief executives of divisions at Warner that perform well can make even more. "When someone earns more than me, I say, 'Be my guest,'" says Ross, who owns less than 1 percent of the company he built. "It's happened with five to seven people here on a regular basis during the past several years. Those are Horatio Alger stories. There shouldn't be a ceiling. If you earn $100 million for the company, is there any reason you shouldn't get $1-million or $2 million back?" That philosophy subtly serves Ross's needs, too. "Some executives exercise power by squashing people," says Courtney. "Well, Steve cares about control, but he doesn't approach it head-on. He gives his executives room to develop, to make mistakes. Of course, winning someone's loyalty and affection gives you much more real power in the end, don't you think?"


Court drama: *With Emmett (center) testifying, Akerman (right) made the case against Weiss.*

Ross's relationship with Steven Spielberg is an example. Spielberg was impressed first by Ross's unself-conscious generosity. "My next movie is the sequel to *Raiders of the Lost Ark*, and I'll be filming it in India," says Spielberg. "When I mentioned that to Steve in East Hampton this summer, he arranged to show me five movies set in India that I'd never seen. That might not seem like much, except that I happen to be doing the *Raiders* sequel for one of Warner's competitors. If he didn't have a touch of the child in him, Steve might just be shrewd. But he does have that childlike quality. I think of him as a six-foot-three E.T." At the same time, Ross has been rewarded for his generosity. Spielberg already has several movies under way for Warner Bros., and says he is inclined to do more.

Focusing so much attention on others may serve yet another purpose for Ross: deflecting attention from himself. That helps explain why even some friends who like him a great deal aren't sure they know him very well. "After all the years I've known Steve," says one friend, "I'd expect to feel closer to him. I've just never been able to get past the affability and the generosity. Maybe what you see is what he is, but it's hard to believe that there isn't more complexity in someone so competitive and so successful."

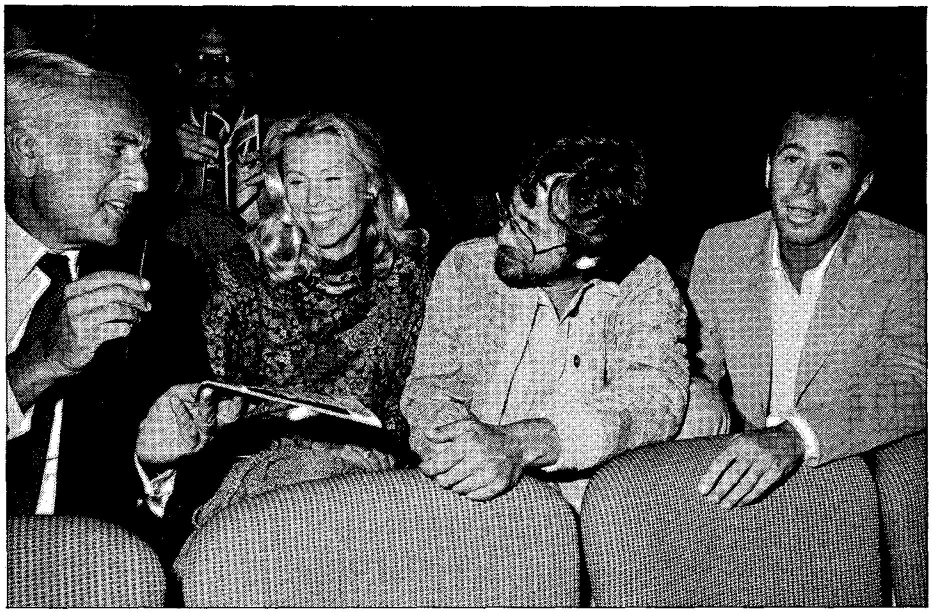
Ross's spotty childhood memories provide few clues to his character. His father, who died when Steve was eighteen,

Illustration by Ida Libby Dengrove/Wide World.

“...AFTER ROSEN’S ACCIDENT, ROSS MOVED THE

made money in the building business but lost his fortune in the stock-market crash and struggled to make ends meet, mostly as an oil-burner salesman. His mother, who is now 82, did not work but has become independently wealthy by buying stock in her son’s company. The central memory for both Ross and his only sibling, an older sister named Connie, is of the family’s closeness. “My father didn’t have a lot of time to spend at home,” Ross says, “but what he did was wonderful. We always pulled together as a family.”

Ross’s academic record at Erasmus Hall, in Brooklyn, and later, after his parents moved to Manhattan, at Columbia Grammar, was undistinguished except in math. He also excelled in sports, especially football. But by the end of high school, Ross had no specific career plans, and so, after two years in the navy, he ended up at a vocational school, Paul Smith’s College, where he studied liberal arts for two years.



The producers: *At a theater preview with Courtney, Steven Spielberg, and David Geffen.*

IT WASN’T UNTIL AFTER COLLEGE THAT ROSS’S CALLING became clear. At twenty, he’d married a young woman named Carol Rosenthal, whose family owned the Riverside Memorial Chapel and several other Manhattan funeral parlors. Ross’s father-in-law, Edward Rosenthal, asked the young man if he’d consider the funeral business. At first Ross demurred. He was queasy about blood.

In that case, Rosenthal suggested, what would Ross think about getting involved in a money-losing offshoot of the business, the rental of limousines. Ross took that offer, and for the next several days he hung out in the limousine garage, at 133rd and Broadway. He discovered that each morning at eight, 100 limousines would head for funerals, and each evening at five, 100 limousines would return for the night. A deal occurred to him, typical of many he would eventually make: the product of a simple insight, and designed to benefit both parties with minimum risk to either. “I called up Carey Limousines and said, ‘You need more limousines at night, right? How would you like 100 delivered to you each evening at five for $10 each? All you have to do is pay the gas, the insurance, and any repairs.’ They said, ‘Sounds great. Good luck.’ ” The next evening, Ross delivered up the 100 limousines. “Afterwards,” Ross remembers, “I went back and told my father-in-law I had just increased his revenues by $300,000 a year. He was thrilled. I told him, ‘There’s just one problem.’ He said, ‘What’s that?’ I said, ‘You don’t need me anymore.’ He said, ‘Stick around, we’ll find something for you.’ ”

The role that Ross played was to ferret out and acquire promising businesses for others to run. “Steve was maniacal for building,” remembers Eddie Rosenthal, who still works for Warner at age 79. “I don’t think his interest was ever really the money. Building was a game to him. Steve is a gamesman, and he’s very competitive. He was such a good counter in blackjack that he got banned from casinos. Blackjack is the one game where you can beat the house, and it’s the only one that I ever saw Steve play. That’s why I never really thought of him as a gambler. He was more of a calculated-risk taker. Anything that had a 60-40 chance of success, he’d try.” In any case, he hates to lose. One tale has it that he once reached in his pocket during a hotly contested family Scrabble game and quietly pulled out a handful of *X*’s, *J*’s, and *W*’s. Ross has no memory of the incident. “I almost never played Scrabble,” he says, “and for one simple reason. I’m a terrible speller.”

FOLLOWING THE LIMOUSINE deal, the next promising opportunity arose about a year later. After struggling for a while with a rental-car business, Ross had the idea of linking up with Kinney System, the city’s largest parking-lot owner. That would permit the company to offer customers free parking in a city where parking was expensive. The scheme wouldn’t cost much to administer, he figured, because most renters take their cars out of the city. And by using the 70 Kinney outlets, the company would suddenly have more rental locations than any competitor. Within a year, the business had grown from 100 cars to 3,000. (But the association also created an image problem. For example, some years later, *Forbes* magazine printed an interview with Caesar Kimmel, a founder of the Kinney firm and now a member of Warner’s board, in which Kimmel was asked about longtime rumors that Kinney had connections to organized crime. Kimmel denied the charges emphatically. *Forbes* ultimately printed a prominent retraction, but the company was put on the defensive.)

In 1961, Ross merged the rent-a-car and parking businesses with an office-cleaning-and-maintenance company run by the uncle of his brother-in-law. A year later, Ross convinced his in-laws to merge their funeral parlors with the growing business, and on June 9, 1962, Ross took the company public under the name Kinney Service.

During the next four years, Ross made deals for several funeral parlors and building-maintenance companies. By far the biggest occurred in 1966, for National Cleaning Contractors, at a price of $30 million, most of it in stock. “We didn’t have any cash, so we used stock for acquisitions,” explains Ross. “In effect we were betting on ourselves, and convincing others to do the same.” Some critics disparaged the practice, likening such stock to “Chinese paper,” but even taking into account the sharp drop in Warner stock last month, a share of Kinney Service purchased for $1 in 1962 is worth approximately $320 today.

The constant deal-making took its toll on Ross’s family. By his own account, he spent too little time with his wife and his young children—his daughter, Toni, who is now 25 and a

Photograph by Ron Galella.

OPERATIONS OF WARNER TO THE HOSPITAL...”

novice painter, and Mark, 20, who began college at Tufts this fall. “Steve was always moving on to something bigger, and the business took more time than the family,” says Eddie Rosenthal. “My daughter wanted a husband, and Steve’s first love was the company.”

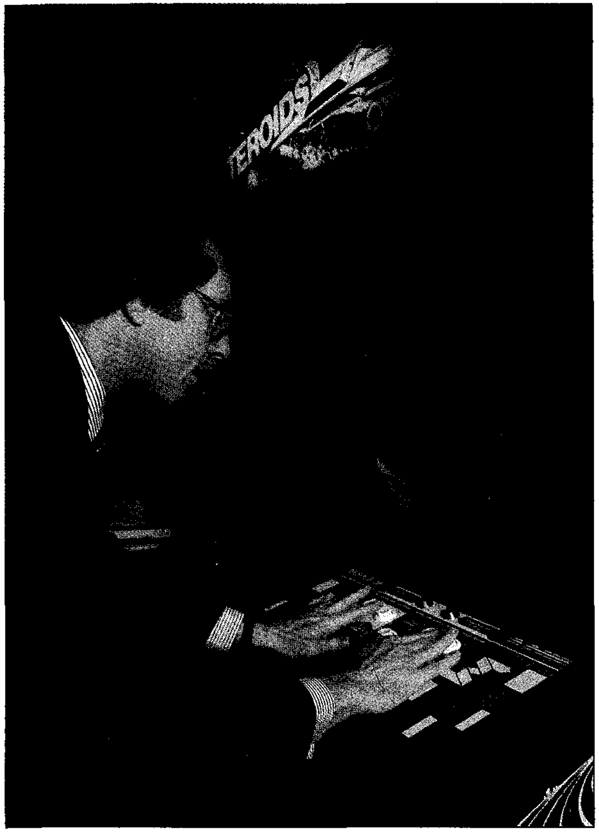
Not long after Kinney purchased National Cleaning, Ross began to feel restless again. “I didn’t think we had any real direction, any reason for being,” he says. So Ross appointed a long-range-planning committee to target businesses with high growth potential. That led directly to two acquisitions. The first was National Periodical Publications, a company that distributed magazines, comic books, and paperbacks.

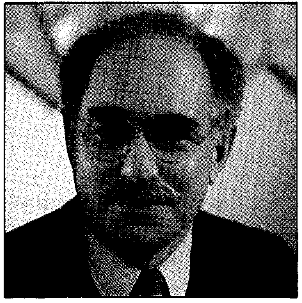
The other acquisition, which was Ross’s entrée to Hollywood, grew out of a meeting between Ross and Ted Ashley, owner of a talent agency called Ashley Famous. The meeting was arranged by a young man named Ken Rosen, who was then working for Ashley but had earlier worked for Warner and would later return. Handsome in a Kennedy-esque way, outgoing, and charming, Rosen won Ross’s heart almost immediately when he came to see him about a job in 1962, fresh out of college. Rosen’s persistence convinced Ashley to meet with Ross. “I told Kenny that I didn’t see a fit for us with someone in the parking-lot and funeral business,” Ashley remembers, “but he just wouldn’t stop hounding me, so finally I went ahead.” By the end of the day they met, Ashley had agreed to sell to Ross.

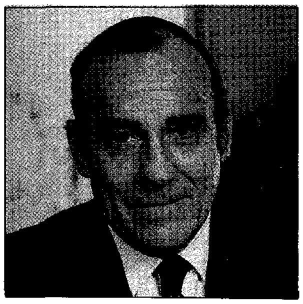
Ross has often been a mentor and father figure to younger men, and his relationship with Rosen was especially close. In part, that was because Rosen eventually assumed so gracefully the public corporate role that Ross resisted. But it was also because Rosen sought the relationship with Ross so fervently. “Kenny absolutely worshiped Steve, and I think Steve was receptive to being worshiped,” says Carmen Ferragamo. “If Ken felt he had said something that upset Steve, he’d call me several times a day to ask me about it, like a puppy dog. Steve was flattered, and I also think he felt very comfortable and relaxed around him. Ken used that same kind of charm to open a lot of doors. He was the out-front guy for the company, the public extension of Steve.”

Shortly after being named to Warner’s Office of the President in 1977, Rosen had a tragic accident. Riding early one morning in Central Park, he was thrown from the saddle headfirst into a tree. Near death, he remained in a coma for two months. Ross moved the operations of Warner Communications to the hospital, staying by Rosen’s bedside in a round-the-clock vigil. “Steve loved Kenny, and I also think he is addicted to helping people,” says a colleague. “He relaxes from his own problems by helping others, and he gets satisfaction from being needed.” Rosen did eventually come out of the coma, but he had suffered considerable brain damage and has been in a rehabilitation center ever since. He still writes to Ross occasionally, addressing him as “chief” and urging him to run for president. Ross himself keeps a picture of Rosen in his office.

AS SOON AS HE HAD PURCHASED ASHLEY FAMOUS, Ross decided he had a new problem. “Ted had built a brilliant business with four or five really top guys running it, but I was convinced we were going to be raided,” Ross says. “These guys needed more spotlight than a small company could give them.” So Ross commissioned a study of possible acquisitions among large entertainment companies. The list was narrowed quickly to three choices: ABC, M-G-M, and Warner Bros.-Seven Arts. The first two were eliminated because neither was interested in selling (“I don’t believe in unfriendly acquisitions,” says Ross. “Life is too short”). That left Warner.







All the president’s men: *Emanuel Gerard (above) and David H. Horowitz, Deane Johnson, and Bert Wasserman (right, top to bottom) fill Warner’s Office of the President.*

To Ross, Warner’s record division seemed the most interesting part of the company. Rock ’n’ roll was exploding, and the Warner labels were at the forefront of the surge. The movie studio, which was losing money, could easily be jettisoned. If all else failed, Ross believed, the studio’s hidden assets—a film library going back 40 years and the real estate that the studio sat on—were themselves worth more than the asking price for the company. Typically, the deal that Ross made for Warner Bros.-Seven Arts in 1969, at a price of some $400 million, was done entirely in Kinney stock.

During the negotiations for Warner, Ross came to know Frank Sinatra, who owned 20 percent of the company’s record business, having sold his own label, Reprise, to Warner Bros. in 1963. That Ross and Sinatra have remained personal friends is not surprising, for they have a lot in common. Both are self-made men who grew up in New York (Sinatra actually across the Hudson in nearby Hoboken), and both parlayed considerable street-smarts into very successful and very glamorous careers. Both are unusually philanthropic—privately and publicly—although their causes are sometimes quite different. Sinatra was a major fund-raiser for Ronald Reagan’s presidential campaign. Ross is a large contributor to apolitical causes such as

Photographs: left, Brownie Harris; others, Arnold Newman/Warner Communications.

"...ROSS AND SINATRA HAVE MUCH IN COMMON–

the World Mercy Fund and the Police Athletic League, but also to progressive ones, including the Equal Rights Amendment lobby and *Ms.* magazine. He also helped Governor Carey's fund-raising efforts in 1978 and was a large contributor to his campaign.

For all that, both Ross and Sinatra have lived under a certain cloud. Just as Sinatra has never been able to shake the speculation about his relationships with reputed organized-crime figures, Ross and Warner have never escaped the stigmas of their pasts. Both men have been hurt by their relationship to the Westchester Premier Theater—in Sinatra's case in part because, after a performance, he permitted himself to be photographed there with reputed Mafia figures, including the late Carlo Gambino.

The ethic that the two men share most steadfastly is that of absolute loyalty. Ross might just as well be describing himself when he says of Sinatra, "He reacts to people in trouble, and I've always admired that. Once you're a friend of his, you're a friend forever, and he'll always stand up for you. I didn't share his enthusiasm for [former vice-president Spiro T.] Agnew, but I respected him for sticking by him, even when Agnew was in disfavor. I happen to think Sinatra is one of the misunderstood men around."

The other person at Warner who attracted Ross was Ahmet Ertegun, the natty, Turkish-born president of Atlantic Records. Even then one of the powers in pop music, Ertegun had no yen to work for a new corporate boss—particularly one lacking experience in the music industry. But Ross had no intention of buying Warner if Ertegun didn't come along. Midway through negotiations for the company, Ross called Ertegun and asked if they might meet; a date was set for dinner at "21." It so happened that during the same week, a friend of Ross's had stopped by with his fourteen-year-old son, who had been reading about Kinney's negotiations for Warner. "I think it's great," the young man told Ross, "because the guys at Atlantic are geniuses. They're the ones who just managed to put together Stevie Winwood and the old guys from Cream in a group called Blind Faith, and they've already sold out Madison Square Garden without even cutting a record." Ross, who hadn't the faintest idea what the young man was talking about, simply nodded.

The evening at "21" arrived, and while the conversation was amiable enough, there was little sign that Ertegun was being swayed by Ross. Finally, Ertegun offered an example of how little Ross knew about the music business. "Look," he said, "we've got a new group called Blind Faith—"

"You mean," Ross interjected, "the guys from the old Cream and Stevie Winwood, and they just sold out Madison Square Garden without cutting a record?"

"That's it," Ertegun said, leaping up from the table. "You've got it."

For years afterward, Ertegun would excitedly call Ross whenever he was about to sign a promising act. Ross would put Ertegun on hold long enough to call one of his children and find out something about the group.

Today, Ertegun says that the only reason he's stayed with Warner is that Ross interferes so little. "He's never questioned any decision I made here, and we've made some very, very big deals," says Ertegun. "Of course, I've always made a lot of money for the company, too."

Another executive who prospered under Ross is David Geffen, a former personal manager. With Ertegun's support, Geffen had launched a small record label, Asylum, featuring a small group of artists whom he had managed. Two years after the label was launched, Ross bought it. "I got paid $7-million in Warner stock, and I thought I'd made the best possible deal in the world," says Geffen. In fact, within a year, albums by Asylum artists Jackson Browne and the Eagles had taken off, Ross had recouped Warner's entire stake, and Warner stock had dropped by 80 percent. Geffen went back to Ross and said he was unhappy. Ross offered a new deal: Geffen would run both Asylum and Elektra, a struggling Warner label; in return, Ross would raise Geffen's annual salary from $150,000 to $500,000, plus incentives, and would also make up any difference between the price of Warner stock at the time Ross purchased Asylum and its price at the end of each year of Geffen's contract.

"I think Steve is a generous man by nature," says Geffen, "but he also pays people what they're worth, and in truth that's smart business. If he were less smart, he wouldn't have kept the people he has."

Keeping Geffen, by Geffen's own reckoning, took a lot of patience on Ross's part. "The fact is," says Geffen, "that I've behaved like a monster many times, and Steve's always been a complete gentleman about it." In 1975, Geffen decided he wanted to try movies. Ross made him vice-chairman of Warner Bros. "After nine months I realized I hated it," says Geffen. "So I drove him crazy, calling and complaining. Finally, I flew to East Hampton to tell him I was quitting. He said he wasn't going to accept my resignation. I said in that case I was going to leave the job. He said, 'Fine, take a vacation.' So I did—and for the next eighteen months he paid my salary in full." The vacation turned into a retirement when Geffen was told by doctors in 1976 that he had a potentially fatal illness. But four years later, Geffen learned just as unexpectedly that he'd been misdiagnosed, and he decided to return to work full-time.

"I went back to Steve and said that I wanted to start a new record company," Geffen relates. "I told him I wanted 100 percent autonomy, that he'd put up all the money, we'd be 50-50 partners on the profits, and I'd only get paid if we had earnings." Ross agreed, and before the company's first album was released, Geffen had committed $25 million of Warner money to sign artists, including John Lennon, Elton John, Donna Summer, and last year's new success, Asia. In the meantime, Geffen has forged additional partnerships with Ross in theater (including two of Broadway's biggest hits, *Cats* and *Dreamgirls*) and movies. But the biggest profit so far is from music. For 1982, Geffen Records will earn a profit of some $8 million on revenues of nearly $50 million worldwide.

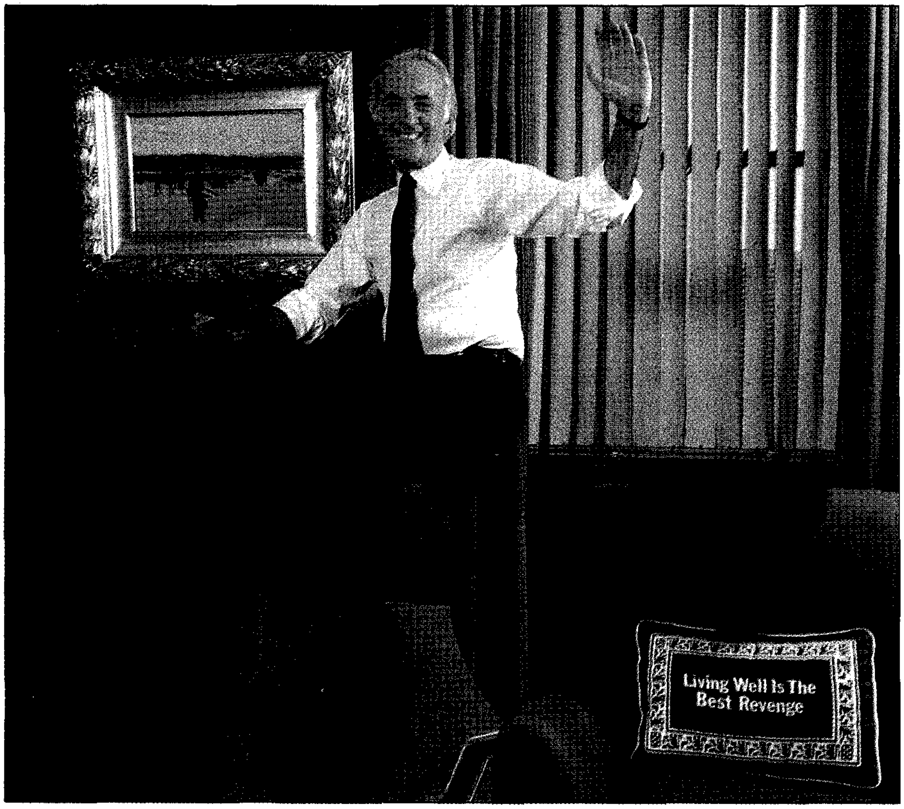
LIKE RECORDS, MOVIES POWERED WARNER'S EARLY growth. Ross asked Ashley to run the studio, Ashley Famous having been sold off. As his first movie venture, Ashley optioned the rights to film Woodstock. The three-hour concert movie, produced for less than $1 million, earned $17 million. The two records, which were released by Atlantic, earned an additional $2.6-million. Over the years, Warner became best known for steadiness. During the past decade, its overall revenues have led all studios' seven times. In 1982, although not one of the dozen films that Warner released turned into a substantial hit, the division nonetheless earned profits of more than $50 million.

A substantial percentage of those profits came from the sale of movies to television, and particularly to pay cable television, which is now the fastest-growing source of revenue for movie studios. After yet another study, Ross decided to get into cable in the early 1970s, despite skepticism on Wall Street about the business. Beginning in 1971, Warner bought a series of small cable systems. Ross envisioned that a new technology would eventually allow cable subscribers to see the movie they wanted when they wanted it, for a one-time fee. Though Warner has developed that kind of system, the "pay per view" option is available today only in a small number of homes. What Ross did not envision was the huge

ABOVE ALL, THE ETHIC OF ABSOLUTE LOYALTY...”

potential for a monthly-subscription network oriented to movies. Time Inc. took that idea and, with Home Box Office, built what is now the most successful cable-programming venture by far. Warner belatedly followed with the Movie Channel, but it's been less successful.

While Ross's company was undergoing a late-1960s metamorphosis, Ross himself was experiencing something similar in his personal life: exposure to an exciting new world beyond the one in which he'd grown up. During the period when his first marriage was finally collapsing, Ross met Courtney Sale, a very pretty, bright, and socially well-connected young woman in her twenties. The daughter of a Coca-Cola franchisee, she grew up in Texas. After college at Skidmore, she moved to Dallas and ran her own art gallery for several years before moving to New York. She met Ross through another Warner executive, and they soon began seeing each other. However, Ross ended up marrying Amanda Burden, who had even more impressive social credentials. Stepdaughter of Bill Paley and daughter of Babe Mortimer Paley, she had been married to young Carter Burden, a pedigreed match that for a time produced New York's most beautiful couple—or so the gossip columns had it.


Living Well Is The Best Revenge

Workout: *Facing a steep climb to restore confidence in himself and his company.*

In Ross, Amanda was choosing a man seventeen years her senior who just happened to head a company that was fast replacing her stepfather's as the leading entertainment corporation in the world. (Paley himself was mortified by the relationship because Steve and Amanda lived together for three years before finally marrying, in 1979.) Some months after the marriage ended, Amanda remarked to a friend that she wished Steve could have been her uncle instead of her husband.

Amanda had a different sort of attraction for Ross, according to friends. “I think Steve fell in love with his fantasy of a Paley, and with the kind of acceptance that implied,” says one of Ross's closest friends. “At the time, he'd never even been to East Hampton. Steve had lived in a very narrow world at Warner, a man's world where the executives hung out together like guys in a frat. Business was all he knew. He had no real social life, no cultural background. He'd been too busy building a company to think about anything else. So he'd built a huge empire, but in the process he'd left the rest behind. For all he'd achieved, I think he was still insecure about who he was. When he met Amanda and her friends, he was like a butterfly extending his wings for the first time.”

But in February of 1981, just two years after their marriage, and while Ross was still at home recovering from his heart attack, they split up. Ross instantly became one of New York's most eligible single men, but he quickly chose not to play that role. Eight weeks after Amanda moved out, Ross called Courtney Sale; they have been together ever since.

THROUGH THE EARLY 1970s, Ross avoided acquisitions as he worked to consolidate the company's new businesses. But in 1976 he again began thinking about expanding. Early that year, he created an “Office of the President” composed of four Warner executives: Jay Emmett; Ken Rosen; Emanuel Gerard, a former Wall Street analyst; and David H. Horowitz, a former entertainment lawyer. They were charged with focusing on long-range planning and acquisitions, rather than day-to-day operations. One implicit result of the new structure was to preclude any clear candidate to succeed Ross as chairman when the time came. “That may be a weakness, but why pretend there is a line of succession when there isn't one?” says Felix Rohatyn, the Lazard Frères partner who has structured many of the key deals for Warner. “It's not a pyramid structure at Warner; it's more like a wheel with spokes, and Steve is clearly at the center.”

Gerard began in 1976 to look at several high-technology companies in the Silicon Valley, including one called Atari, which made electronic games for arcades. By coincidence, Ross himself became aware of Atari at the same time. He was visiting Disneyland on vacation with Amanda and his son. “I went off to make a phone call one morning and when I came back both of them were completely absorbed in this electronic game,” Ross remembers. “Eight people could play it at the same time, and I figured out very quickly that it was taking in a lot of money. Eventually, I found out that the machine sold for $4,500 and was taking in $250,000 in a year. Now, that's my kind of business.” By then Gerard had learned that Atari was run by a group of freewheeling entrepreneurs led by a man named Nolan Bushnell, and that they were interested in selling to a larger company.

In June of 1976 Warner bought the company for $28-million. During the next two years, Warner made an even bolder move, pouring an additional $120 million into research and development. The returns were slight.

Part of Atari's problem was that while Bushnell and his colleagues were creative, they had no experience running a huge consumer business. Finally, in 1978, Warner management forced Bushnell out. His replacement was Raymond Kassar, who had spent most of his career in the staid world of Burlington Industries. Kassar quickly mounted a $6-mil-

Photograph by Harry Benson.

lion pre-Christmas advertising campaign that helped move Atari's stockpiled inventory. Then he introduced four new cartridges early in 1979, ignoring the conventional wisdom that video games were strictly a Christmas business. Suddenly they caught on—a $6-million Atari profit in 1979 jumped tenfold to nearly $70 million in 1980 and $145 million in 1981.

All through this era, however, several problems were brewing. In contrast to Ross's laissez-faire style, Kassar set out to tighten procedures at Atari, which had been a very loosely run company. In the process, his critics say, he antagonized a number of key people, including some of the engineers who developed games. Nor were those who remained offered incentives comparable to those of creative people in other Warner divisions.

"Warner hired guys at Atari who liked to meddle and a chief executive who didn't want to delegate anything," says Nolan Bushnell, who acknowledges he remains bitter. "People became afraid to make decisions, and that's why they've spent hundreds of millions of dollars in research without producing any genuinely new products."

Responds Ross, "I think Ray Kassar has done a great job, but we may have lost some of the entrepreneurial spirit and for that I take the blame." Still, he's remained Atari's most optimistic booster, even in the face of Wall Street concerns that the video boom could go bust. At Warner's annual meeting last May, Ross predicted that a single successful game cartridge might achieve sales of $660 million in 1985. "My argument is that if you keep supplying new products, the business will keep growing," he said a few days later. "It's up to us to keep it interesting."

But that's precisely what Atari failed to do. Lulled by its unchallenged success, the company presumed that it was invincibly ahead in a business that depends on constant new hits and fresh ideas. Hungrier competitors began offering games with more advanced graphics. And while Atari paid more than $21 million for rights to use E.T. in a video game, it passed up lesser-known but more inventive game cartridges such as Donkey Kong and Frogger that made E.T. an also-ran. "We made a fundamental error," says Ross. "If I'd said at the beginning of last year that we'd be up 10, 15, even 20 percent, our stock would be 45 or 50 today, instead of 30."

That doesn't explain, however, how Warner executives could have been wrong on Atari from one day to the next. Ross says that retailers suddenly began canceling orders right after Thanksgiving. "The week before Thanksgiving was the biggest in Atari's history," he says. "There was no hint that things would turn around so fast." But financial analysts were more skeptical. Referring to the company's recent problems, Richard Little, an analyst for Montgomery Securities, said he believed that Atari and Warner management have serious problems in terms of financial and operating controls, which could point to more disappointing news in the months ahead.

Recovering credibility on Wall Street may be more difficult than ever for Warner. Atari has several highly promising new games for 1983, but even a strong, resurgent performance by the division won't fully erase the scars left by recent events. The other Warner acquisitions since 1976 have proved mostly unrewarding, among them Malibu Grand Prix, which operates mini race-car tracks, and the Knickerbocker Toy Company, which Warner has announced it plans to sell off after six lackluster years.

"We've been inordinately unsuccessful at any business that is small and destined to remain small," says Ross. "Anytime you start saying to yourself 'What have I got to lose?' about an acquisition, you can bet you're a loser. Unless there's a potential gold mine, it just takes valuable management time." A significant upturn in Warner's two other divisions, music and movies, would certainly be helpful, but anything less than spectacular results won't vastly increase the corporation's per-share earnings.

That leaves cable television as the best and brightest star in Warner's future, which seems somehow appropriate. No area of the company has captured Ross's personal fancy so completely or retained his confidence for so long—eleven years—without delivering a substantial profit.

Three years ago, seeking to share the costs of bidding for and wiring major urban areas, Warner sold one-half of its cable operation to American Express for $175 million. The deal more than recouped Warner's investment and gave it a partner with impeccable Establishment credentials. The joint venture was renamed Warner Amex Cable Communications. It included three cable-programming services—Nickelodeon, an all-children's channel; Music Television (MTV), which is advertiser-supported; and the Movie Channel. None is yet significantly profitable.

But the heart of the partnership is the collection of cable systems, and the centerpiece of that is Qube, the country's first two-way cable system. Warner introduced Qube on an experimental basis five years ago in Columbus, Ohio, and has now begun offering it in other large cities. Subscribers to the original 36-channel system are able to purchase movies and other programs on a one-time basis, register opinions, purchase merchandise, and even summon the police or fire department. Qube also proved instrumental in helping Warner win franchises in major urban areas, including Brooklyn, Queens, and Staten Island.

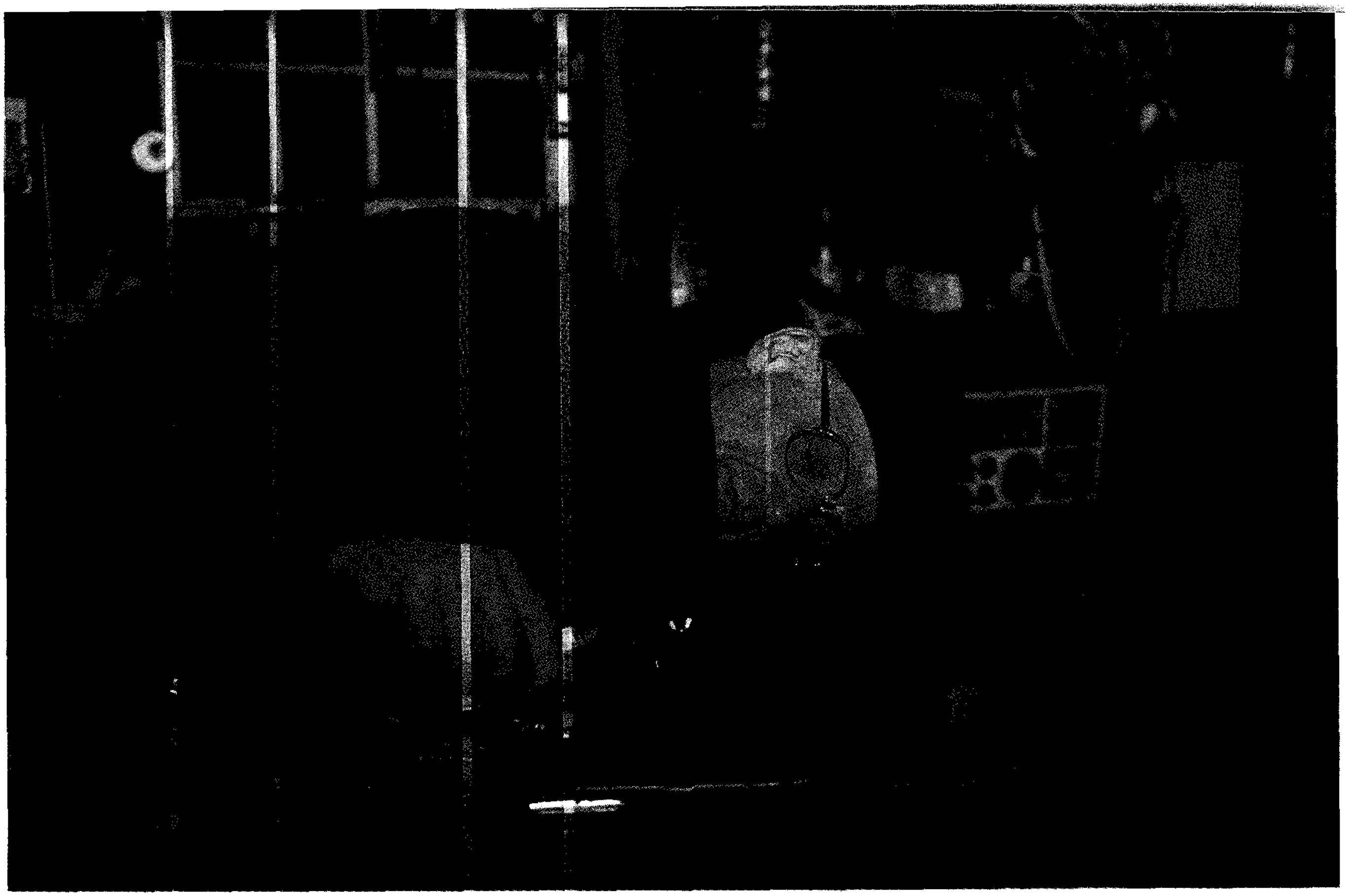
The short-term costs have been considerable. In 1982, for the third consecutive year, the joint venture will report a loss—estimated this time at between $30 million and $40-million. Changes are already under way. Gus Hauser, chief executive of Warner Amex, was recently replaced by Secretary of Transportation Drew Lewis.

And last week it was announced that the Movie Channel will merge ownership with Showtime, the largest pay-TV service after HBO. In addition to Warner and American Express, partners in the new venture will include MCA, Paramount, and Viacom International, the owner of Showtime.

Ross remains as buoyant as ever about cable. "I still think cable is so clearly the best buy for the consumer that he'll eventually choose it when it's offered," he says. "The one thing I've always been wrong about with cable is timing. Everything we dreamed is happening, just at a later time frame. Ultimately, I think cable can be bigger than Atari."

WHEN STEVE ROSS TOOK OFF FOR THE ELECtronics show in Las Vegas, his spirits suddenly seemed to lift. Left behind for a moment was the specter of the Westchester Premier Theater investigation, the Atari stock-trading issue, and the questions from Wall Street. How bad can life seem from a Vegas suite with a giant whirlpool bath set smack in the middle of the living room? And so for two days Ross wandered around the convention floor with Spielberg and several colleagues, checking out competitors' video games and chatting with anyone who approached him. On one evening, he caught Sinatra's act; the next afternoon, he performed card tricks in his suite to an appreciative audience. He did not relax, precisely—there was too much activity and too many people for that. He did seem to be enjoying himself, though.

But then, just 48 hours after his arrival, Ross returned again to New York, where the stakes he faced were far higher than any that Las Vegas could offer. ▬



Handiwork: *Miller pursues his lifelong hobby, carpentry, in the workroom of his Connecticut home.*

Miller's Tale

By Jennifer Allen

America's premier playwright is still on the job.

ARTHUR MILLER IS SLOUCHED in the drafty rehearsal hall on the top floor of the New Amsterdam Theatre, on 42nd Street. Miller is tired to his bones. He lifts his round, black-framed glasses and rubs his eyes with his big, thick worker's hands, over and over, and wonders if this play, this *Death of a Salesman*, this "poem," as he has been calling it, will ever come alive. Right now it is as poetic as pea soup.

It is January of 1949. Miller knows that his play, as he says, breaks "every rule in the book," that it is "special." Stylistically, it is dreamy, floating out of real and remembered time; its themes are grandly ambitious, audacious. It aspires to Tragedy, though its hero is a lumpy loser. It is also what Miller calls a "social play," a grand indictment of the American dream of success—a judgment that has been simmering in him since the Crash rudely woke everyone up. Miller has been under pressure from certain backers to turn the work into "a perfectly normal realistic little play," and one has even taken his money out of the show. Miller is, at 33, a self-assured young man, but he is worried. Only four years have passed since his first New York play, *The Man Who Had All the Luck,* closed after four performances. *All My Sons,* which he wrote after he got his confidence back, was a success last year, but that play was a more conventional melodrama. He "seriously doubted" that Elia Kazan would want to take a chance on directing the new one.

And now, for what have they both taken the chance? How can they tell if the play works or not when their lead actor is practically sleeping through rehearsals? Lee J. Cobb, who plays Willy Loman, has taken weeks to learn his part; he has been sluggish at every rehearsal, "sitting there," as Miller remembers, "like a big tub." If this goes on much longer, audiences will think that Miller's poem is about the tragedy of narcolepsy. This is the first run-through Miller has watched.

Suddenly—Miller is not sure when it happened—Cobb, the slumbering giant, has stirred himself. He is acting, beautifully. And by the middle of the second act, Miller breaks down, "simply weeping," as he recalls, "overwhelmed with grief, and with the exhilaration of knowing that all of us had done this thing, had given it life and made it fly."

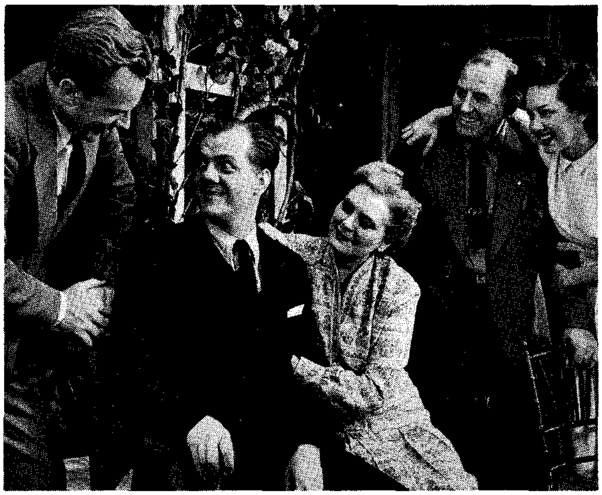
So Miller is assured, but he still has no idea how seismically people will be moved; this incident is the merest foreshadowing of what is to come. On opening night, after the show, the playwright

Photograph © by Inge Morath/Magnum.

“. . .The years have softened him: ‘Life is a matter

watches the audience leave the theater. They are dazed, saucer-eyed, as if they have all just seen a spook. One of these people is Bernard Gimbel, of Gimbel Brothers. Gimbel looks at Miller, tries to talk but can't. “Utterly speechless,” as Miller recalls, “he just kept walking, fell into his limousine, and rode away” (and, the next morning, sent a memo to every executive that no one was to be fired because he was growing old).

“I had no idea people would take it so goddamned personally,” Miller says now, in his raspy, Brooklyn-accented voice. He smiles suddenly—it is a wonderful smile, ear to ear, but unexpected on that chiseled face, like seeing a Mount Rushmore profile start to grin. “I was quite shocked. You know, ‘craft’ has two meanings, and one of them is ‘sinister.’ When people came out staggering, I felt . . . *guilty* about it.”



J'accuse: *(Above) Beatrice Straight singles out an innocent Arthur Kennedy in* The Crucible *(1953), Miller's allegory about the witch-hunts of the McCarthy period.*

Extended family: *(Top left) Arthur Kennedy, Karl Malden, Beth Merrill, Ed Begley, and Lois Wheeler in* All My Sons *(1948), an indictment of war profiteering.*

Paying attention: *(Bottom left) Lee J. Cobb as the redundant Willy Loman, with Mildred Dunnock as his wife, in the Pulitzer Prize–winning* Death of a Salesman *(1949).*

THIRTY-FOUR EVENTFUL YEARS have passed since the crumpled, clownish, dumb salesman shuffled across the stage of the Morosco and won his creator a Pulitzer, a New York Drama Critics Circle Award, and an instant place in the pantheon of great living American playwrights. Miller had spoken to a national anxiety, had shown theatergoers their secret selves. Even the loftier critics—the ones who, like Eric Bentley, did not agree that Miller had written the great American tragedy, who charged Miller with abstracting the causes of Willy's misery to the Success Myth, with writing a “social play”—had to concede the power of *Salesman.* Willy, wrote Mary McCarthy, “is a capitalized Human Being without being anyone, a suffering animal who commands a helpless pity.” Still, she said, “*Death of a Salesman* is the only play of the new American School that can be said to touch home.” Says Richard Gilman, who has been no fan of Miller's on many other occasions, “You have no idea how deadly the theater was then. Miller and [Tennessee] Williams brought it to life.”

None of Miller's other work has been as explosive, as embraced as *Death of a Salesman*—“My romance with the audience lasted through 1949 only,” he says, and he is not smiling; other plays have been more moderately reviewed. But he has continued to be the country's most public—through his turbulent marriage to Marilyn Monroe, his refusal to name Communist-party members before the House Committee on Un-American Activities—and most durable playwright. *Death of a Salesman* has been translated into 29 languages and is required reading in high schools and colleges. In Europe, where his plays are hugely popular, professional touring companies have performed them continually for 30 years. *Salesman* is currently being staged by three European companies, and a London production was a long-running hit in 1980. In Australia recently, *Salesman* broke all box-office records for the country's largest theater. *The Crucible,* Miller's 1953 drama about the Salem witchcraft trials (and, by implication, the McCarthy inquisitions), was a hit two years ago in Peking, where audiences found ready parallels to the Cultural Revolution. *Salesman,* with an all-Chinese cast, will play there this spring.

Miller, who is now 67, has been less successful, however, closer to home. *The American Clock,* his 1980 play about a Depression family, was panned by most critics when it opened on Broadway; *The Archbishop's Ceiling,* about a dissident writer in an East European country, never made it to New York from its Kennedy Center run; *The Creation of the World and Other Business,* Miller's Broadway comedy about the Book of Genesis, got skewered by every single critic. And *2 by A.M.,* a duo of one-acters at the Long Wharf last fall, got, as Miller puts it, “really blasted out of the water” by reviewers. Nonetheless, next month Miller will try again for a welcome in the city that made him famous: A revival of *A View From the Bridge* will open at the Ambassador on February 3.

THE ORIGINAL VERSION OF *A View From the Bridge,* a one-act play starring Van Heflin and Eileen Heckart, opened to moderate reviews on Broadway in 1955. It is the last of Miller's early works—the last before his 1956 marriage to Monroe and his eight-year absence from the stage.

The play is *echt* Miller, complete with

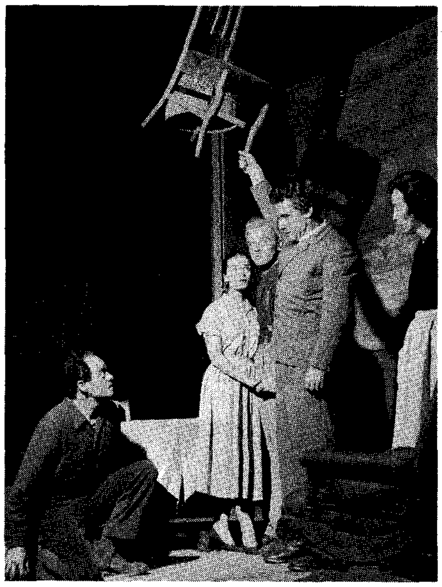
Photographs: top left, Graphic House; top right, Gjon Mili; center left, Eileen Darby/Graphic House.

# of exchanging one half-truth for another'. . ."

a little man as its tragic protagonist, a carefully observed New York patois ("Them guys don't think of nobody but theirself"), preoccupations with man as a social creature, with the wages of guilt, with the sin of selfishness. Eddie Carbone, "as good a man as he had to be," is a 40-year-old longshoreman living in the Red Hook slum section of Brooklyn with his wife and his orphaned teenage niece, Catherine, who adores him. Eddie loves Catherine as well, perhaps too much: Possessive, protective, he winces when he sees her in high heels, and warns her not to "wiggle" when she walks. All his dreams focus on Catherine's making it as a secretary in a law firm. Instead, his wife's two cousins, illegal immigrants, arrive from Sicily to stay with the Carbones and work on the docks, and Catherine promptly falls in love with the unmarried one, blond, pretty Rodolpho. After a scene in which the drunken Eddie, frothing with anger, kisses Catherine on the lips and then, in an attempt to prove to Catherine that her fiancé "ain't right," kisses *him* on the lips (out-of-town audiences still gasp at this), Eddie breaks the ultimate Red Hook taboo: He calls the immigration office and informs on the Sicilians. From that point, Eddie is a walking dead man. Destroyed as a man, Eddie ordains his own death by getting into a fight he cannot win. "What kills Eddie Carbone," Miller has written, "is nothing visible or heard, but the built-in conscience of the community whose existence he has menaced by betraying it."

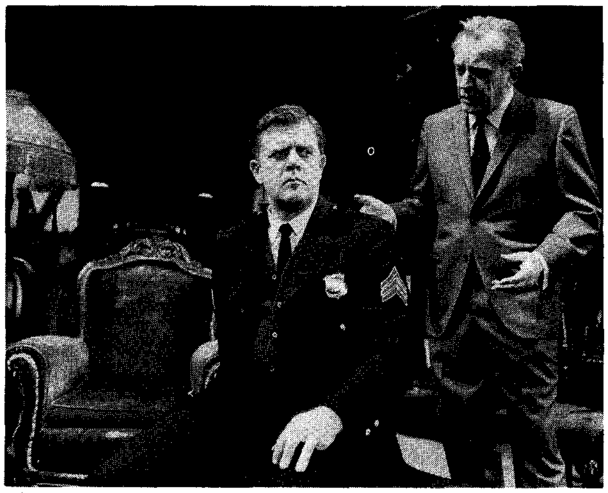
Miller modeled his play on Greek tragedy, using a narrator as the chorus, honing the plot to what he calls "a clear, clean line of . . . catastrophe." The allusions to the ancient form seem obvious now, but the spareness of *A View From the Bridge* serves it well. The play is urgent, airless, and creepy from the start; you know that a downfall is imminent. As the play begins, says Miller, "the knives are being sharpened."

The full-length *Bridge*, directed by Peter Brook, had a long London run; in 1965 Ulu Grosbard's production helped launch the careers of Robert Duvall, Jon Voight, and Susan Anspach. This version, with Tony Lo Bianco, Rose Gregorio, and John Marley, has already had an encouraging history. The *Times* gave it a rave when it opened last year at the Long Wharf, and audiences in Fort Lauderdale, where it has been running for several weeks, have given it standing ovations. "And the average age there is deceased," says Miller, who is thrilled. "They usually spend second acts getting into their wheelchairs."



Cornered: *(Above) Van Heflin, Gloria Marlowe, Richard Davalos, Jack Warden, and Eileen Heckart in the original production of* A View From the Bridge *(1955).*

Misfits: *(Top right) Jason Robards Jr. with Barbara Loden as a baby-voiced, self-destructive entertainer in Miller's disturbing pièce à clef,* After the Fall *(1964).*



Final payments: *(Bottom left) Pat Hingle and Arthur Kennedy as the two brothers, cop and surgeon, weighing their lives in the balance in* The Price *(1968).*

IN A SENSE, ALL YOU REALLY NEED to know about Arthur Miller is that he was thirteen in 1929, that the Depression hit his Brooklyn family smack in the face. He watched the Bank of the United States close, watched the crowds of people standing at its brass gates, unable to get their money out, and knew the world was no longer a snug or predictable place. "No one," he has said, "could escape that disaster." Before the crash, he read *Tom Swift* and *The Rover Boys,* horsed around in Central Park; after it, he delivered rolls from 4:30 in the morning until school started. At seventeen, he was at work in an automobile-parts warehouse in Manhattan.

When the stock market collapsed, the family moved from a roomy, airy house to what Miller calls a "six-room shack." He has always been sketchy, protective about his past; his sweet-tempered father lost all his money and became a salesman, but, says Miller, retained his dignity. The families in his works, however, are riven by hard times. Fathers are often shattered by the Crash; mothers become desperate, clinging to the son to "light up the world. That kind of a family," he says, "is built on ever rising expectations—this year we'll buy a house, next year we'll buy a car. When the bottom fell out you really didn't have anything. One of the myths about the Depression was that it brought everyone closer together, when it actually made everyone more voracious. Jesus Christ, there was anxiety."

When the trauma of the Depression does not figure explicitly in Miller's work—as it does in *The Price* and *The American Clock*—its presence is felt, just under the surface. Miller was made a grown-up by it overnight, and watched the grown-ups become children. The imperative of behaving honorably, responsibly, pervades all his work; so does maintaining a moral authority in the wake of disaster, a contempt for the

Photographs: left, Alfredo Valente; top and bottom right, © by Inge Morath/Magnum.

". . .'I was always fatalistic about being able

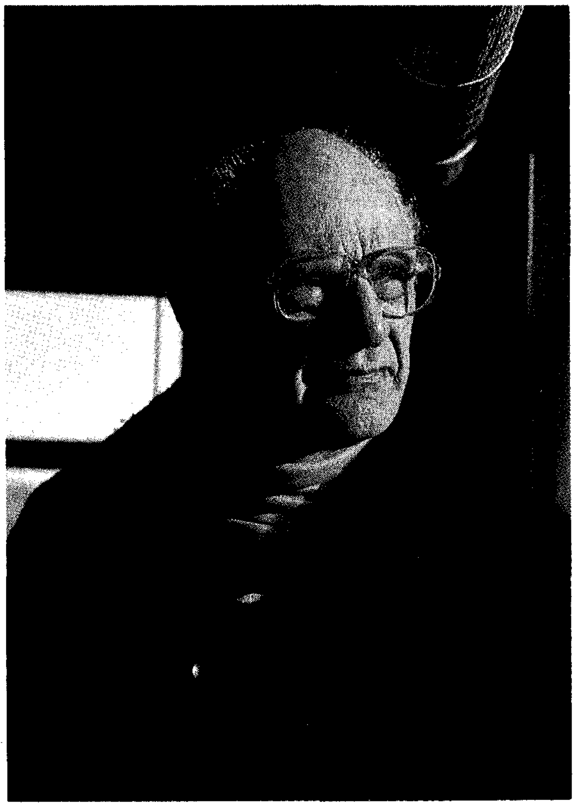
System, the need to sacrifice the self for the greater good, to survive crises, spirit intact, and to prevail against despair.

Miller's "kindergarten maxims," as one critic calls them, have hardly won him the affection of the critics, some of whom have gotten downright wicked in their reviews of late. Watching *The Creation of the World and Other Business,* Stanley Kauffman wrote, "is like going to the funeral of a man you wish you could have liked more."

What the critics disdain as moralizing arises from Miller's attempts to explore real problems. "I am very old in the theater," says Miller. "The last writer who I can honestly say influenced me was Eugene O'Neill—I'll never forget seeing *Iceman;* I thought, 'This is pretty great stuff. This is real grown-up theater.' I have a problem with theater that is basically jokey. And I don't like things that are adventitious, that come out of left field. I like to think there's a process to life, a procedure we can't describe but that exists, under the sidewalk."

In Miller, this high seriousness has sometimes teetered into a kind of puffy self-importance. He is often described by those who have known him as a solemn, even priggish man—a reputation that wasn't discouraged in the past by his carrying on in print rather windily about his own work ("Time is moving—we have a world to make"), or, sometimes, by the work itself, some of which was baldly preachy. In *Marilyn* (a book Miller detests; he still does not speak to its author), Norman Mailer gives this naughty, nasty sketch of the Miller of the fifties: "He . . . spoke in leftist simples. . . . His idea of himself after *Salesman* had become immense. . . . He was sufficiently pontifical to become the first Jewish Pope, he puffed upon his pipe as if it were the bowl of the Beyond." A neighbor remembers a dinner party at Miller's at which the host began the story of his life at cocktails and by dinnertime, hours later, "had only gotten as far as the bus trip from Brooklyn to the University of Michigan." Miller was renowned for making cast members listen while he read the entire play aloud; even Harold Clurman, Miller's friend and the director of several of his plays, once wrote that he tended "to expatiate to the acting company too elaborately, sometimes too intellectually, on the motivations of his writing." Actors, he added, "are seldom stimulated as actors by this sort of exegesis."

The years have softened Miller, sanded down the sharp edges. He is not, by nature, a modest man; "Arthur is a marvelous and extremely important writer, and the person who knows that better than anyone is Arthur," says his friend the producer Robert Whitehead. But he is also funny and engaging and enthusiastic, and his grin is luminous. "He gets funnier as he gets older," says Whitehead. "He sees the ridiculous and the tragic more, the highly comic quality of life." "I think what has happened," says Miller, "is that I've become less and less interested in making an arraignment and more and more interested in the balance of forces. We're always patching ourselves together; life is a matter of exchanging one half-truth for another. We have to struggle, to absorb the terrible impact of ambiguity."


"Let's face it, I write pretty damned good parts."

He is fond of anecdotes about people and things turned inside out: the critic who gave a scorching review to a play of his and years later congratulated him on its revival; an old Communist chum who has gotten rich in oil. "I've been in conflicts so many times," he says, "when points were battled to the death, and then the person is in front of you years later and you can't remember what it was that was so goddamned important. We all change places; as you get older, you realize that this life is a minuet. We're all in this dance together. There's an absurdity to it; you have to laugh."

MILLER AND HIS THIRD wife, photographer Inge Morath, live on a hillside in Roxbury, Connecticut, in a big eighteenth-century white frame farmhouse (bought while he was married to Monroe, but not much lived in then; she didn't cotton to the country). He takes a Brooklyn boy's pride in playing the landowner, clomping around in work boots and a burly sweater and baggy pants, to point out the stand of trees he planted, the well just dug. The house is low-ceilinged, snug, filled with Morath's pictures, drawings and sculptures by Alexander Calder, their friend Robert Osborn, and their only child, Rebecca, a pretty Yale junior of whom he is hugely proud. "I'm told she has a really remarkable line for someone her age. She's been selling her stuff, and not for peanuts."

He and Morath have been married for twenty years; they have, by all accounts, a fine marriage. Austrian-born Morath is a merry, birdlike, phenomenally energetic woman (she taught herself Russian several years ago and has recently conquered Chinese), a foil to Miller's restraint. "I left you money for the week," he tells her as he goes off on a trip. "Goody, goody," she says. The two are also successful collaborators—on three text-and-picture books—and traveling companions. They will both go to China this spring for *Salesman.*

Though "whole days go by where I don't do anything," Miller tries to write every day for five or six hours in the squat, one-room studio he built for himself some yards away from the house. It is plain, a little fusty inside. A few warpy books slouch against one another on the bookcase, together with a row of thick spiral notebooks filled with notes and diaries. A small Greek mask of tragedy hangs above his desk; on it are pages of a script for a new play—a "full-length, big" one he doesn't want to discuss—crammed with scribblings and crossed-out lines. "And this isn't even messy yet," he says. "I revise endlessly. Sometimes I talk out the parts—I can wear my voice out doing it—and sometimes I just hear them in my head."

Miller proudly points out that he is lucky to have friends who "have no connection to the arts at all—carpenters, businessmen, a pilot. They're the evidence, not the commentators." But he and Morath are also charter members of what a neighbor calls "the Martha's Vineyard winter set": They see the

Photograph © by Inge Morath/Magnum.

to earn a living, as long as I had a pencil'. . ."

Styrons, Philip Roth, a handful of painters and writers. "These are my friends, we get together," says Miller. "But I have no sense of intellectual community, none at all. It's a habit of aloneness. I've really perfected it now." Miller envies Lanford Wilson his creative home at the Circle Rep; the last time Miller tried to make a nest in the theater was when he, Kazan, and Whitehead helped create the Lincoln Center Repertory Company, and he is still sour about its failure. "It sounds absurd now, but a lot of people were excited by the idea of a national theater company. I thought we could get it to where it would be a real jumping kind of a place." In gloomier moments, he conducts monologues on a longtime obsession, the disintegration of serious commercial theater in favor of high-priced soap-bubble entertainment. "I tried to do something about this years ago, when I was on the council of the Dramatists' Guild. I had a meeting about it. I went over like a bomb. Mr. Shubert had a face like a wooden Indian. Now it's all *Dreamgirls*."

He is also a skilled carpenter. His house and apartment are stocked with tables and chairs and benches he has made. ("Tools, tools! All he wants for presents are tools!" says Morath.) The hobby, which he took up when he was six years old, suits him. Like his plays, the furniture is sturdy, well made, serves a purpose; like many of his heroes, Miller needs to work with his hands. Willy Loman, whose real skill is not as a salesman but as a carpenter, dreams of moving to the country and building a house there, " 'cause I got so many fine tools, all I'd need was a little lumber and some peace of mind."

THE TWO PUBLIC, THEATRICAL events of Miller's life came side by side, in one year, 1956: He appeared before the House Committee on Un-American Activities and became the husband of Marilyn Monroe. The events seem wholly incongruous—Miller playing the lover and Miller playing the man of conscience. In fact, in both his five-year marriage and his appearance he was doing, as he perceived it, his Duty. Both, in a way, are morality tales.

Miller was called before the publicity-giddy committee to explain why he had been denied a passport two years earlier. He appeared and answered their questions but did not name names. At that point, the committee was sheer farce. Its members offered Miller a deal: If its chairman could pose with Monroe, Miller might be let off the hook. "They were so incompetent," says Miller, "like dancing elephants. They thought they were hot stuff, TV interrogators. It was awful, awful. I couldn't remember half of what they asked me about, and I had no idea what questions were coming next. I was really sweating it out. I didn't want to go to jail. But I didn't think I had a choice. If I was working for a company and needed a paycheck I might have felt differently. But I was always fatalistic about being able to earn a living, as long as I had a pencil."

Awful, yes—but Miller did have Monroe, whom he would marry only weeks later. Their courtship made Miller almost as famous as she; he became the hero of a romantic comedy, the owl to her pussycat. Some years later, while Miller was president of PEN, a Nigerian poet who had been sentenced to death for insurrection came to his attention. With the help of an English go-between, Miller wrote a letter to Major General Yakubu Gowon arguing the poet's case. Gowon read the letter and asked, "Was this the man who married Marilyn Monroe?" The Englishman nodded. "Do you think," the general said, "that he would write me a *personal* note?" Miller did; the prisoner was released.

Miller tells this story apropos of something else; he does not speak of Monroe directly, not even to friends. He did, however, tell the story of their marriage in *After the Fall*, the explicitly autobiographical play produced two years after Monroe's death (and directed by Kazan, whom Miller had forgiven for being a friendly witness). Jason Robards Jr. was Quentin, a lawyer; Barbara Loden, in a blond wig, doing an eerie imitation of Monroe's flannel-soft, purry voice, was Maggie, the sweet, self-destructive singer who had been "chewed and spat out by a long line of grinning men." It amounted to a racking confession, following Quentin as he pries pill bottles loose from Maggie's hands, becomes her flunky, tries to "save" her, despairs. Except for *The Misfits*, Miller got almost no work done during the five years he was married to Monroe; he once said, "It was all I could do to take care of her."

Miller was accused of sullying Monroe's image, of exploiting her hair-raising anguish. Miller feels that this judgment tainted the reception of the play even before it opened, that the play has never been analyzed with a cool critical eye. "What people forget," he says levelly, "is that I stayed with Marilyn longer than anyone in her entire life. Anyone. I was with her for five years. She was," he says, "a part of my *life*." He discharged his responsibility, he was a good husband. "It is not a part of my life now," he says, glancing out a window, "except when some stupid jerk says something about it." He walks to the kitchen to wash a coffee cup. The subject is closed.

IT IS DUSK, AND MILLER IS DRIVING to Manhattan, where he will meet with a friend to show her the speech he has written on Vietnam, which he will deliver to a group of journalists in California (he has written the talk from notes he kept during the war; the pages are single-spaced, neatly typed, dated).

Miller, a fellow traveler a hundred years ago, says he hates to talk politics, but his conversation always circles around to it sooner or later. "Vietnam was the first war ever fought by Americans that wasn't apocalyptic. No one believed we were making the world safe for the four freedoms."

Miller's war with the critics has made him cranky but resigned. He grumbles for a while—"I haven't felt I've had any critical base since Clurman died. It embitters you to a degree"—then regroups. "Let's face it, I write pretty damned good parts for actors, and the plays offer directors challenges. So even the plays that have been condemned have a life here and abroad. And I don't live very badly. I've raised a lot of kids [he has a son and daughter by his first wife]. I never had to go to work in a paper-bag factory."

Miller misses his turn to the Major Deegan and finds himself driving around the Van Cortlandt Park area of the Bronx. He has never been in this part of the city before. "Who would ever know this was here?" he says. He points to a row of brick and stucco houses side by side, bacon strips of lawn in front, their roofs tinged bright blue-green. "Now those, those were built in the thirties. See those roofs? Copper." He seems pleased; Willy Loman could have lived in one of these houses, or Joe Keller, in *All My Sons*, with a huge Magnavox radio in the corner and *Collier's* on the coffee table. After the Crash, Miller grew up in a house like this in the Midwood section of Brooklyn. He went back there some years ago, trailed by a film crew shooting a documentary on his life. "God, you can't go home again. The whole neighborhood had changed: It's mostly Italian now—they keep it nicer than we did—and there's a Puerto Rican F.B.I. agent living in my house. No one remembered me. Finally, I hear this little voice calling, 'Arthur? Arthur? Is that you?' It was a lady I used to know, but it took me a long time to recognize her, to peel the mask of age off her face. She said, 'Arthur! I knew you'd come back!' " And the playwright, who has, in a way, never left, throws back his head and laughs. ▬

PHOBIC IN NEW YORK

By Susan Berman

UNLIKE MOST NEW YORKERS, I am not afraid of falling objects. I am afraid of becoming one. I am a phobic. When I moved to New York from San Francisco in 1977, I knew that living here would be harder for me than most newcomers. For almost ten years now, severe height phobias have made it impossible for me to do some things unescorted—cross high bridges, go above the fourth floor, travel on elevated highways—without experiencing acute, paralyzing panic.

A phobia is a persistent, irrational, extreme fear of some particular thing or situation. Mine came on me suddenly when I was 27, and have been with me ever since. When I am fearful or anxious, my phobias are at their most severe, and I could put Freud's Wolf-Man to shame. When I feel strong, they lighten up and are manageable. But they are never absent.

Reluctantly, I brought this emotional baggage here with me, and I decided to look at life in New York as a series of phobic challenges. I devised strategies that have allowed me to live and grow here—and for the most part they have worked.

I have committed to memory the window types of a vast number of buildings: which ones are hermetically sealed (and safer) and which ones can be opened (and leaped from). I have formulated intricate plans to get around town and out to the airports without crossing bridges, taking expressways, or going on the subway (I'm afraid I might leap onto the third rail). I have been able to find most important services—doctors, lawyers, shopping—on low floors, and when it is absolutely necessary to be above fourth-floor level, I bring along a large, strong person who can hold me back if I try to jump. I have never let my phobias interfere with my ability to do a good job, develop close friendships, and enjoy life. I just have to work a little harder at all three.

If you have to be phobic, there's no better place to live than New York. The city is filled with other phobics. I have met performers afraid to perform, people terrified of heights or open spaces (including those who are so scared they cannot leave their apartments), people afraid of such things as spiders, straight edges on buildings, radiator steam, or showers, and one woman who freezes if a pigeon comes near her. I talk often with my fellow phobics in the hope that we can help one another.

MY PHOBIAS BEGAN WHEN I was a reporter for the San Francisco *Examiner* and was going through a series of family, job, and love problems. I had a walking nervous breakdown in which I experienced deep depression, fluctuating despair, and frequent outbursts of panic during which I thought I would start screaming. I started analysis four days a week, took Valium, and saturated myself in introspection.

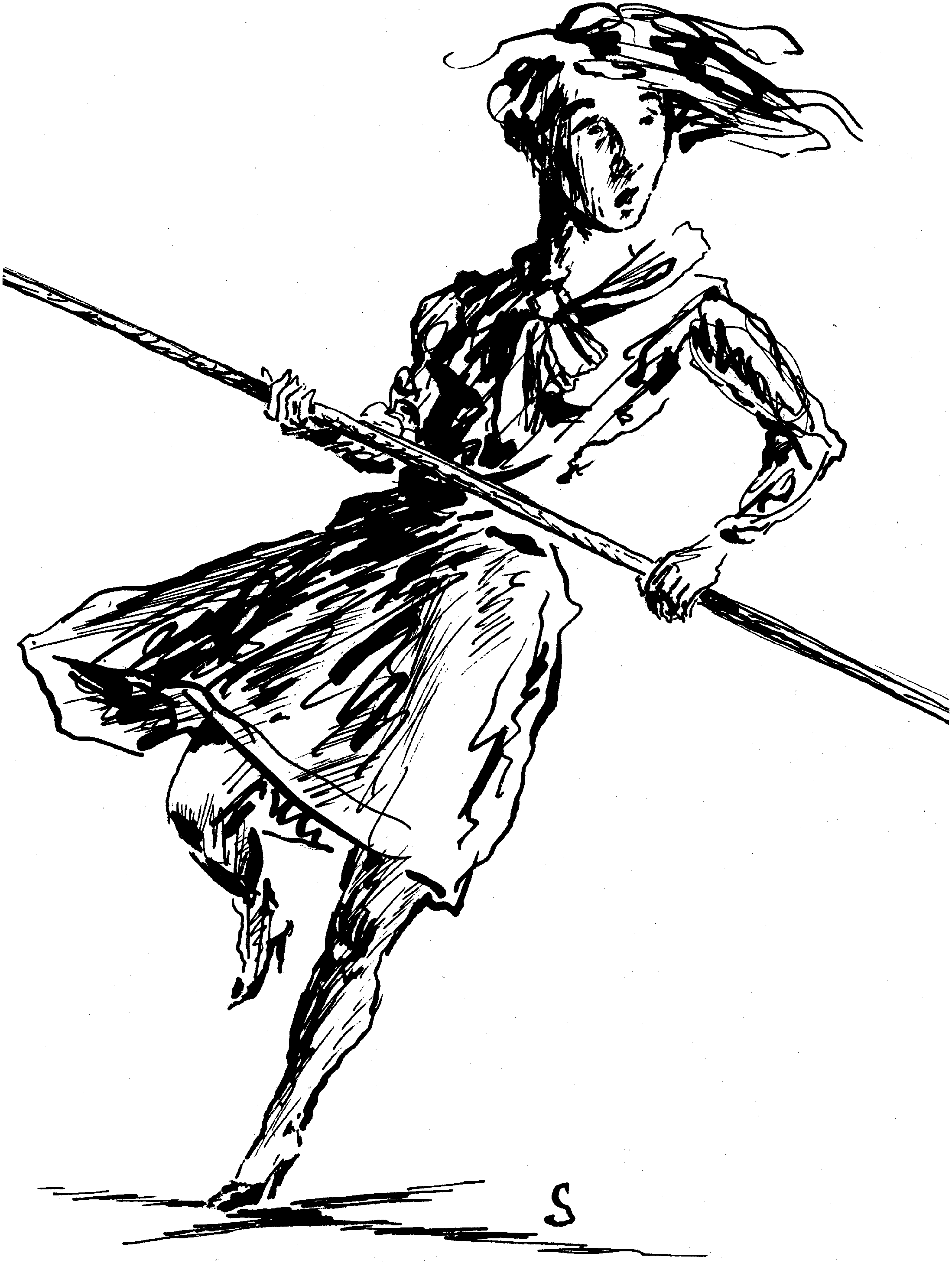
Then, one day about a month later, driving my normal route from my apartment in Berkeley to my job in San Francisco, I stopped at a tollbooth on the Bay Bridge and suddenly froze. For the first time, I really looked at the bridge, and I felt completely out of control: What if I crashed and fell? What if the bridge collapsed? What if I got out of my car and jumped? I was seized with a panic so strong I couldn't breathe. I was literally paralyzed with fright.

I woke up in the passageway that runs beneath the tollbooths. I had passed out and been carried down there by an attendant. I gathered my strength, drove back home, and boarded the bus for work. I felt that nothing could happen to me in a bus full of people.

That day I was to interview Vice-President Gerald Ford in his suite on the top floor of the St. Francis Hotel. Everything went fine until the vice-president decided to show me the terrace. Suddenly, it occurred to me that I could panic and jump off skyscrapers as well as off bridges. For the second time in my life, I felt real fear.

I had to excuse myself and go to the bathroom to down some Valium and do breathing exercises. As I stood there taking deep breaths, I realized that strangely enough at that moment I felt no anxiety about the rest of my frazzled and confusing life. I suddenly understood exactly what I had done to myself: Because I found the floating anxiety about my life too devastating to deal with, I had localized it. My phobias now

Illustrated by Steve Salerno



contained my overall fears, but they also nearly ruled my life.

NOTHING HAS REALLY changed since that day—despite my best efforts. I've spent years in psychoanalysis. I've devoured all available literature on phobias and tried a great variety of treatments.

Behavior modification is the one that seems to work best for phobics, but I had no luck with three different therapists. The first suggested that the two of us go onto the middle of a bridge together so that I "could see how non-threatening it was." After sixteen appointments, I dropped out—having never left his office.

The last one, here in New York, told me that the two of us should devise a plan for demolishing my phobias. I suggested we practice going higher and higher on the staircase to the roof of his building, which had a terrace. After many interminably boring sessions in which we stood together on the third-floor landing and talked of "decreased-anxiety situations," I was no better.

I next tried eight sessions with a hypnotist. Every one was the same: I fell instantly into a trance and re-experienced in color the terror of that first trauma on the Bay Bridge. My phobias were not relieved at all, and I stopped going.

I still buy every book about phobias and try every self-help cure. If I ever have the money, I may even enroll at one of the expensive phobia clinics that are springing up everywhere and offer residential programs.

But for now, I have accepted that, for whatever reason, this is the way I handle stress—or don't handle it. And I have not allowed my weakness to hold me down.

MY FIRST PROBLEM THE DAY I arrived in New York was how to get into the city safely. I opted for the Carey bus because I feel safe in big vehicles jammed with people—which is also why I'm not afraid to fly. Since I travel a great deal, I use Carey often.

Only once has it failed me. Last summer, when I flew in on the redeye from Los Angeles, I discovered to my horror that Carey was on strike. I soon rallied and, putting my best reportorial instincts to work, called the police and a limousine service in order to figure out a route home that avoided any bridges or elevated expressways. Then I interviewed seventeen cabdrivers, until I found one who spoke English and was willing to follow my circuitous route through the streets of Queens to the Midtown Tunnel. He was a real gentleman, never asked me why, talked about his homeland of Peru, and got a $10 tip.

When I first arrived, I had to find a place to live on a low floor. I had called fourteen hotels to find one that had rooms on the second floor (lobbies are so high, it's really the third). The Plaza was delighted that I wanted an accommodation cheek by jowl with the executive offices.

I had enough money to stay there for a week, figuring I would surely find an apartment by then. But by the end of that time I had scoured the city and looked at 52 apartments without success. I didn't even care what neighborhood I was in, just so I could live close to the ground.

‘I talked to seventeen cabdrivers, until I found one who'd follow my circuitous route to the Midtown Tunnel.’

Luckily, two of my best friends had a second-floor apartment I was able to share for the duration of my search. A few weeks later, I finally found the perfect home, a tiny one-room first-floor apartment in a "very desirable location," with a closet literally one foot across and a half-kitchen.

I loved it. The only drawback was that every three months or so I would be trapped inside while the building "settled," causing the door to stick. There was no fire exit, and the two windows had bars on them. It really bothered me only the first time, when I had been living there just a month and had not yet gotten a phone. Every hour on the hour, I had to yell, "Hello out there. This is your new neighbor in 1N. I'm stuck in my apartment. Could you call the Fire Department?" At least I'm not claustrophobic.

Three years later, I was able to purchase a co-op. My first real-estate agent wore a stylish turban and interviewed me as if I had been a job applicant. I was doing fine until I told her that I could buy an apartment only on the first three floors, that I preferred to use the stairs (when you enter an elevator, it's not always possible to tell if it is going up or down), and that I couldn't

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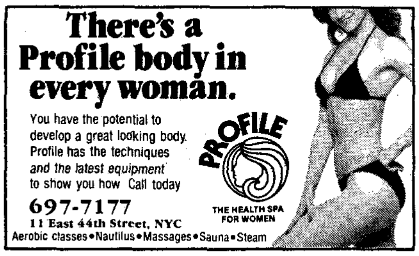

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view model apartments on high floors. Looking as if she were about to call for the butterfly net, she told me she had to leave "for another appointment." The next day she called to say she was too busy to handle me.

I finally got an agent who didn't blink at my phobia, and she soon found me the ideal third-floor co-op in midtown with stairs located just to the left of my front door, so I can get to the ground without using the window if I panic.

Everything went fine until she called to tell me that my interview with the co-op board was in the real-estate office, on the eleventh floor. I panicked. No amount of her pleading, nagging, or cajoling would make me go above four—not "even for a co-op-board interview." Finally, she agreed to ask the board if they would come down to the restaurant on the first floor of the building to talk to me. They did, were unbelievably gracious, and I passed the interview.

FOR MY FIRST SIX MONTHS IN THE city, I didn't feel safe in a taxi, since one of the first ones I had hailed bounced onto the F.D.R. Drive, which is elevated in places. I bought a walker's guide to New York, and if I had to take a taxi anywhere I drew little arrows to mark the route I wanted to take. If my driver was not receptive to the idea of my map, I jumped right out and hailed the next taxi. I've learned never to argue with a taxi driver—you can't win.

Buses are no problem. But subways are another story. I've never forgotten the movie *The Taking of Pelham One Two Three*. It wasn't a comedy. It showed that you could kill yourself by falling or jumping onto the third rail. My one attempt at riding the subway, accompanied by a strong, supportive friend, was terrible. First, my panicked rush through the turnstile almost propelled both of us onto the tracks. And then I made it only one stop before getting sick to my stomach. Now if I have to meet someone in SoHo or on Wall Street, I walk or take a taxi. Never believe the saying that there are places in Manhattan you can reach easily only by subway.

EMPLOYMENT WAS ANOTHER challenge. The first place I applied, a large newspaper, agreed to give me a tryout. Before I started, I studied the building plan and was delighted when I found I would be working on a low floor. My first day, the guard at the entrance said, "No stairs, miss, use the elevator." I told him I had constant nosebleeds that were exacerbated by elevators, and produced a bloody white hankie I always carried for such a subterfuge. He looked nauseated, and pointed to the stairs.

After leaving that job, I interviewed at

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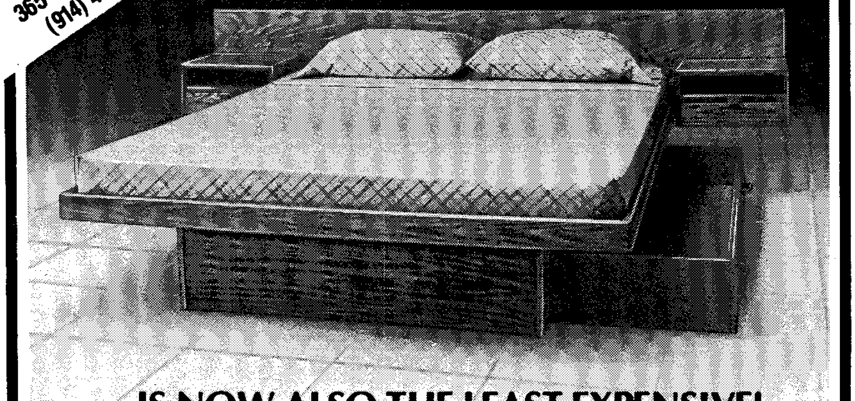

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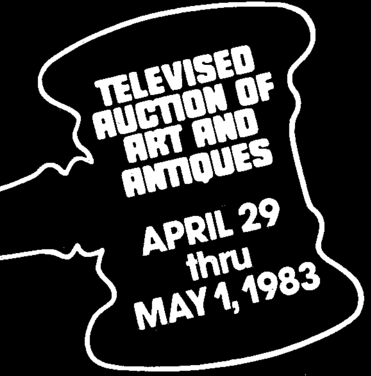

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a magazine that was located on the eleventh floor of a building without hermetically sealed windows. The only advantages were that the floor was huge and packed with other offices, and the staff was large, so the chances of being up there alone seemed minimal.

My job interview was a disaster. There were very few people around at the time, and the editor interviewing me was, well, small. I kept glancing toward the hallway, relaxing only when a tall, sturdy person passed the open door.

Unfortunately, I got the job. I spent the next seven months with pounding heart and shaking hands, always keeping tall people in sight when I was in the office, and making sure I was never the last one up there at night. All my meetings with writers were held at other locations.

On Christmas, the editor threw a staff party at his apartment, which unfortunately for me was on Roosevelt Island. That aerial tram gives me angst, but the editor insisted (mistakenly, it turns out) that there was no other way to get there. I cased the 59th Street tram station three times, but I couldn't even climb the stairs. I had to take *two* strong dates with me to the party, and the editor and staff looked at me a little strangely.

Three nights later, just as I was about to leap into an elevator with the last strong person to leave, the editor asked me to come into his office "for a quick chat." I asked my tall friend to stand by the elevator until I was excused. But this particular friend was unreliable, and I knew that if I wasn't back in five minutes he'd leave.

At least the editor was quick about it. He said, "I have unfortunate news. You're fired." Although this information was totally unexpected, and detonated one of my worst anxieties—insolvency—it was a relief to know I could get out of there. I said, "That's fine. Don't bother telling me why; just drop me a note. See you later." And I raced for the elevator. The next day, the astonished editor told everyone that it was the easiest firing he'd ever done.

My third job, as a writer for the *People* TV show, which aired on CBS, was on a very high floor of the hermetically sealed Time-Life Building. Those windows allowed me to be such a team player that for months I even sent out for dinner like everyone else.

Then, one day, one of the producers walked into my office. He was depressed over a recent romantic fiasco. "If I wasn't so sane," he said, "I'd throw my briefcase through one of these windows and follow it, like that guy on Wall Street did a few years ago." The windows were breakable? What if I hurled my typewriter through the window? That ended my honeymoon on the *People* show. Each morning I lurked by the elevators in the lobby, waiting until a big staff member went up. My many excuses for why I was always hovering there ranged from gum stuck on my boot to a sprained ankle. All day and into the night I would keep my peripheral vision trained on bulky staff members, and it was only with enormous willpower that I would walk alone to the ladies' room at the other end of the hall. Needless to say, I wasn't entirely sorry to see the show fold a few weeks later.

Working outside of offices has also held its terrors. During the several days I interviewed Bess Myerson, I could be in her apartment, which was on far too high a floor, only if a particularly strong woman campaign worker was also there. When I had to interview Carly Simon at her home on Martha's Vineyard, I was petrified about getting there until I found out that I would be accompanied by a record-company employee who was quite hefty. And no words were more musical to my ears than Liv Ullmann saying, "Come to my dressing room." They are always near the ground floor.

My agent is on the thirty-third floor of a hermetically sealed building. She is also tall and supportive, so I rarely experience any panic going up to see her, except when my life is full of those floating anxieties that turn my phobias up full volume. One such period was right before my last book, *Easy Street* (a biography of my father), was published. I was preparing to go on a national publicity tour in which I would have to deal with many unknown and perhaps terrifying travel situations.

About three weeks before the publication date, I had an appointment to see my agent. I was so nervous that I couldn't make myself get on the elevator. As I hid in the shadows, I noticed a well-known actor who was a friend of mine and is represented by the same agency walk into the building and approach and avoid the elevator several times in the same way I had.

I stepped forward and said, "Heights?" He shook his head no. "Elevators," he said. "I fear that I'll lose control, pass out, and die when my head hits the floor. Usually I have it contained, but I have a picture coming out next month and I'm scared."

We made a pact for the next few weeks. We synchronized our appointments, and I accompanied him up in the elevator and waited for him. Then he sat outside my agent's office and waited for me, and I took him back down. It's a good thing it wasn't a romance. Can you imagine the children?

SOCIAL RELATIONSHIPS HAVE also presented their difficulties. I try very hard not to like any man who lives above the fourth floor. A phrase that can make me fall in love is "Want to come and see my basement apartment?" Occasionally,

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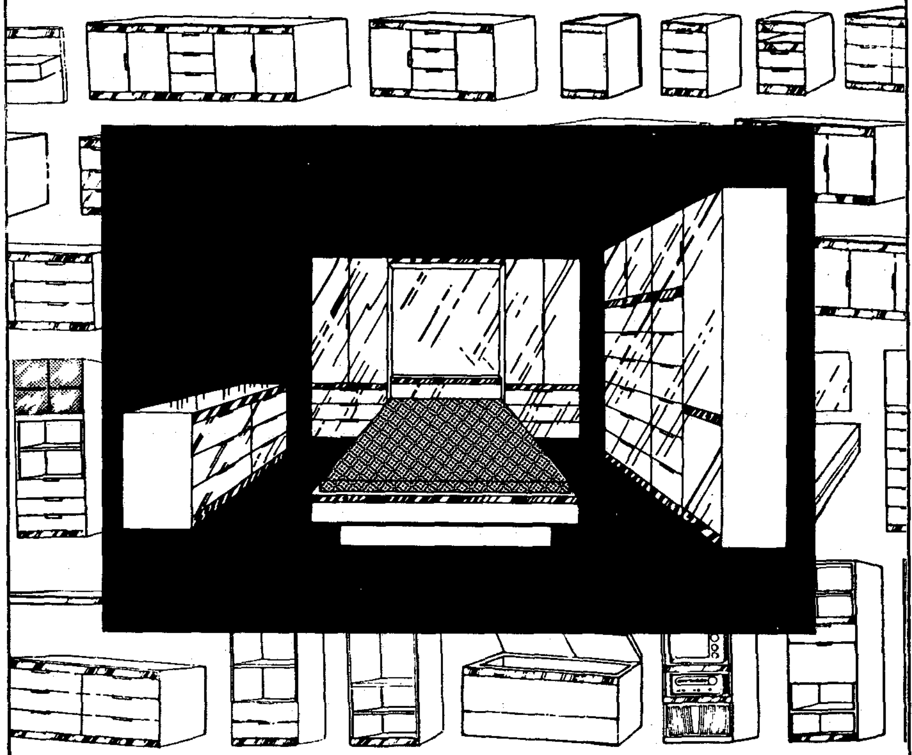

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if pressed, I will go to a party on a high floor. So far I've gotten through the evenings, but I'm always apprehensive. I usually go with a tall escort and sit in the middle of the room. However, I hardly ever go to those "high up" parties in the summer, when people insist on barbecuing on their terraces and showing guests the "wonderful view." Once, I did allow myself to be dragged along to dinner at Windows on the World, and my phobias made me so nervous that after every course I rushed to the bathroom to throw up.

I have also managed to conquer most of the problems associated with shopping. I can go to the Lower East Side, into any street-level boutique, and to the first and basement floors of all major department stores. (Most shoppers aren't aware of the non-display windows in a department store, but acrophobics like me are aware of every one.)

Until recently, the only department store I shopped in above the first floor was Saks. It has stairs and escalators that are quite visible from any part of the floor, in case I have a panic attack and have to make a quick escape. (In Bendel's, on the other hand, the staff once became very snotty when I asked where the stairs were. Customers aren't allowed to use them, I was told.)

And this fall I actually conquered the first five floors of Macy's. I took the escalator with a friend, who went up to each new floor first and then came down and drew me a floor plan.

I have also been able to find both a doctor and a dentist with offices on the first floor (and I hope that, should I ever have to be admitted to a hospital, whatever needs to be done can be done in the basement).

Other phobic challenges, however, remain to be conquered. My lawyer is getting tired of descending from his legal heights to the greasy coffee shop in his building to meet with me. And I am starting to agree with friends who have pointed out that my co-op is so empty it has an echo. The problem is that furniture is usually on the top floor in department stores.

I am also unable to go up to many of my friends' apartments for dinner, or to offer tea and sympathy when they are having a crisis. (Just the other day, a friend rented a penthouse, and I found myself taking it as a personal insult.) When I get a 3 A.M. phone call from a girl friend who lives on the twentieth floor and whose boyfriend has just broken up with her, the best I can do is take a taxi to her door, wait for her to come down, and take her to a coffee shop or the Brasserie for consolation. This has actually worked out very well. One friend even met a new guy at the Brasserie, in the midst of her trauma.

When I need to be escorted to a meeting on a high floor, I have to ask a strong

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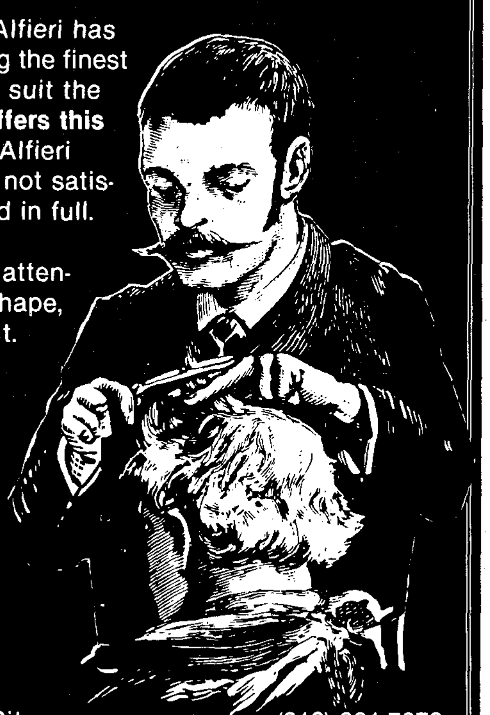

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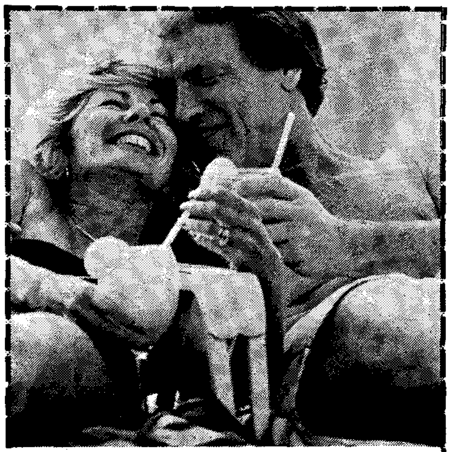

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friend to help. I call and say, "Hi. I need you for exactly 35 minutes, door to door, car service included. Just say you're my cousin so no one will think it's strange that you're with me at the meeting. And remember, bring a heavy ashtray so if I go for the window you can knock me out." Luckily, the ashtray scenario has never been enacted. It would probably end in a Keystone Kops finale in which I'd die of a concussion, a perfectly good ashtray would be sacrificed, and the helpful friend would be charged with murder, babbling, "She told me to do it."

> *‘We were on the bridge. I felt my limbs begin to quiver. What if I went out of control and reached for the door? The panic started.’*

ALL THE PHOBICS I KNOW agree on two major points. When we have to admit our phobias, we don't want to be pitied, or analyzed. We simply want advice on how to bypass the problem area. And when we give directions to someone about how he can help us overcome an obstacle or situation, we need to be taken seriously. If we are not, it can be truly awful.

A few years ago, a friend wanted to take me skiing in Stowe, Vermont. He said he knew a route that had no bridges. The following is the best account I can give of the events that day. It could be titled "How Not to Deal With a Phobic."

After we packed the car, my friend Doug unfolded a map of the Northeast. "Look, I tried every route, and there's no way to go to Vermont without crossing a bridge. You'll wear this." He handed me a blindfold. I put it on the minute we left, figuring that way I would never know when we hit the bridge.

Doug was tall and strong, and I thought maybe I wouldn't feel the anxiety with him. After we drove for a bit, he said, "Oh, don't take your blindfold off now. There's the bridge. Now we're going onto it. Sorry we're going so slow, but the traffic is really backed up. Whatever you do, don't get out—it should take about ten minutes."

He kept going. "I see what you mean about how easy it would be to jump. I just really never thought about it. One little step . . . but don't worry, I'll protect you. Don't feel a moment's anxiety. I'm here." I could hardly take a breath. He kept talking. "I guess you would be killed instantly if you stepped off. I've heard about suicides off this bridge."

For a moment it seemed worth it to me to jump just so I wouldn't have to hear him. I felt my limbs start to quiver. What if my arms went out of control and reached for the door? The panic started. I thought I would pass out. The radio was on, and I tried to concentrate on the music; I started rocking my head from side to side. I was going to lose it, I was *going to lose it. . . .* It *was almost too late. . . . I was going, going . . .* And then, miraculously, I heard Doug say in what seemed a faraway voice, "There, we're off the bridge. I was worried I might feel a little stress, but I didn't. I guess I'm much more stable than I thought. Well, now that you've crossed one bridge with me, you know it's a pleasant experience, and we can do it again on the way back. Why don't you take off that blindfold now?"

I not only didn't want to take the blindfold off, ever, but was too wiped out even to consider skiing. I took the first bus back to New York.

SOMETIMES MY AVOIDANCE OF phobic situations has proved more dangerous than the situations themselves. At a Who concert at Madison Square Garden, for instance, I insisted on sitting downstairs in the main section. The friend who accompanied me warned me that "the fans have a tendency to go wild," but I foolishly dismissed her objections. After the third song, a drunken fourteen-year-old knocked me out with a beer bottle.

Then there was the time I got mugged. Three teenagers grabbed me on East 51st Street and put a switchblade to my throat. They ripped off my jewelry, grabbed my purse, and said, "Now we're going to rape you." They started dragging me to a car. I knew that I could be killed if I fought them. Then one of them said, "Let's take this chick to Brooklyn." Brooklyn? Over the bridge? I knew I'd never make it. I decided I'd rather die right there, on solid ground. So I dug my heels in and said, "If you're going to kill me, do it now, because I'm not going to Brooklyn," and I let out a scream. They dropped me and fled in the car, but they could just as easily have cut my throat.

I AM NOT COMFORTABLE WITH MY phobias, and I do not accept the idea that I will be a phobic for the rest of my life. Every day, in every way, I'm working to get stronger so I can banish these fearful shadows forever. Someday I would love to go to the top of the Empire State Building. And I will. ■

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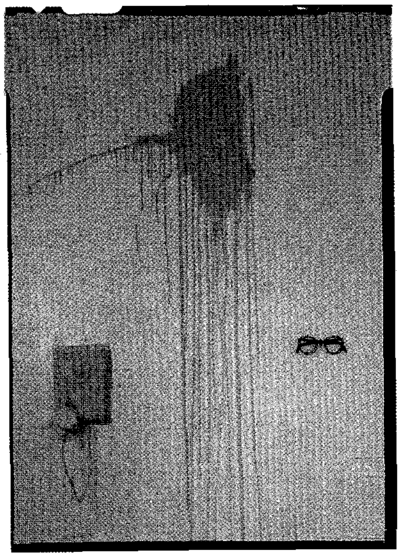
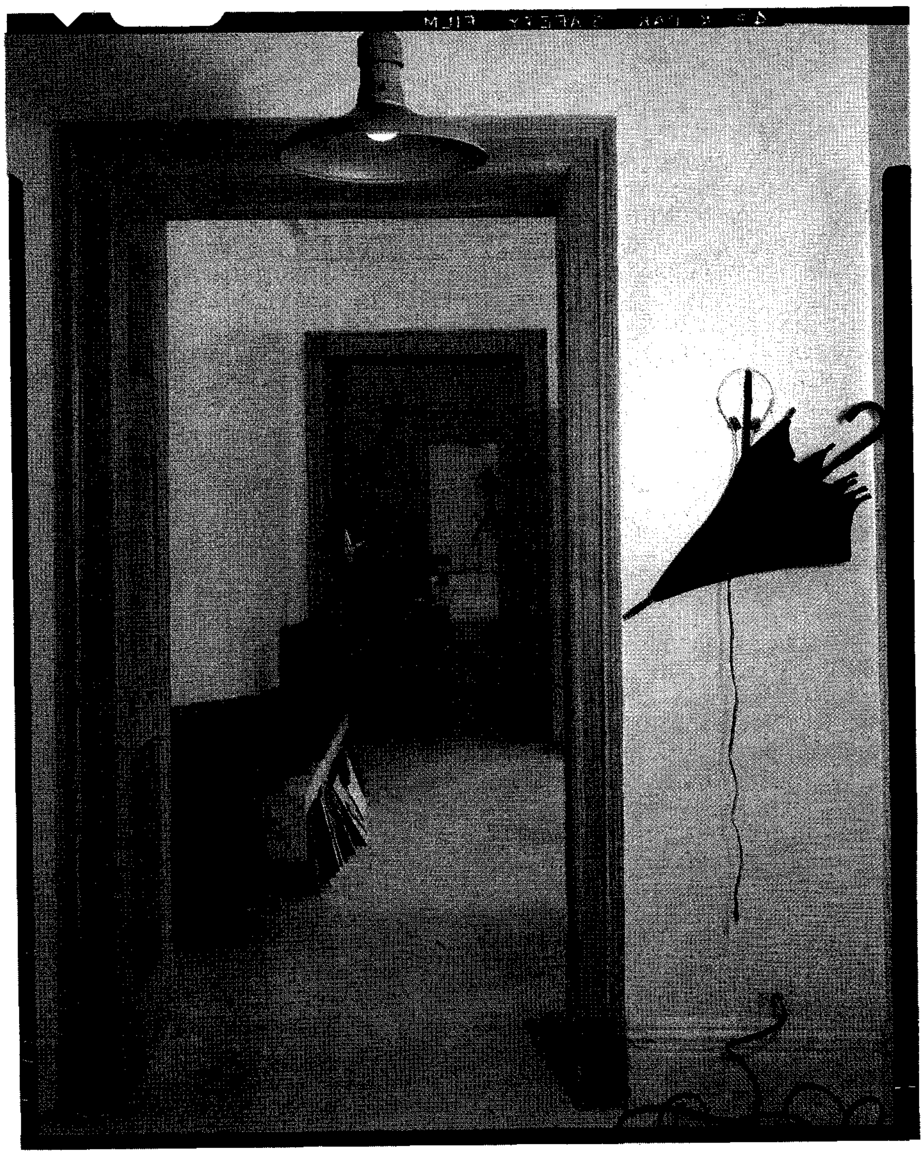
One Day at a Time

Visit Bill Gerber's home two days in a row and you may find furniture moved about and objects rearranged into new still lifes. You might even find that Gerber has moved his wife, Arlyne Rothberg, and family from their principal home, on Central Park West, to their second apartment, located on upper Broadway (shown here).

Architect Alan Buchsbaum worked in a "collaborative effort" with Gerber on the apartment—refinishing floors, rewiring, painting out the "landlord green"—to create a backdrop to Gerber's passion for change. Here's one day's look:

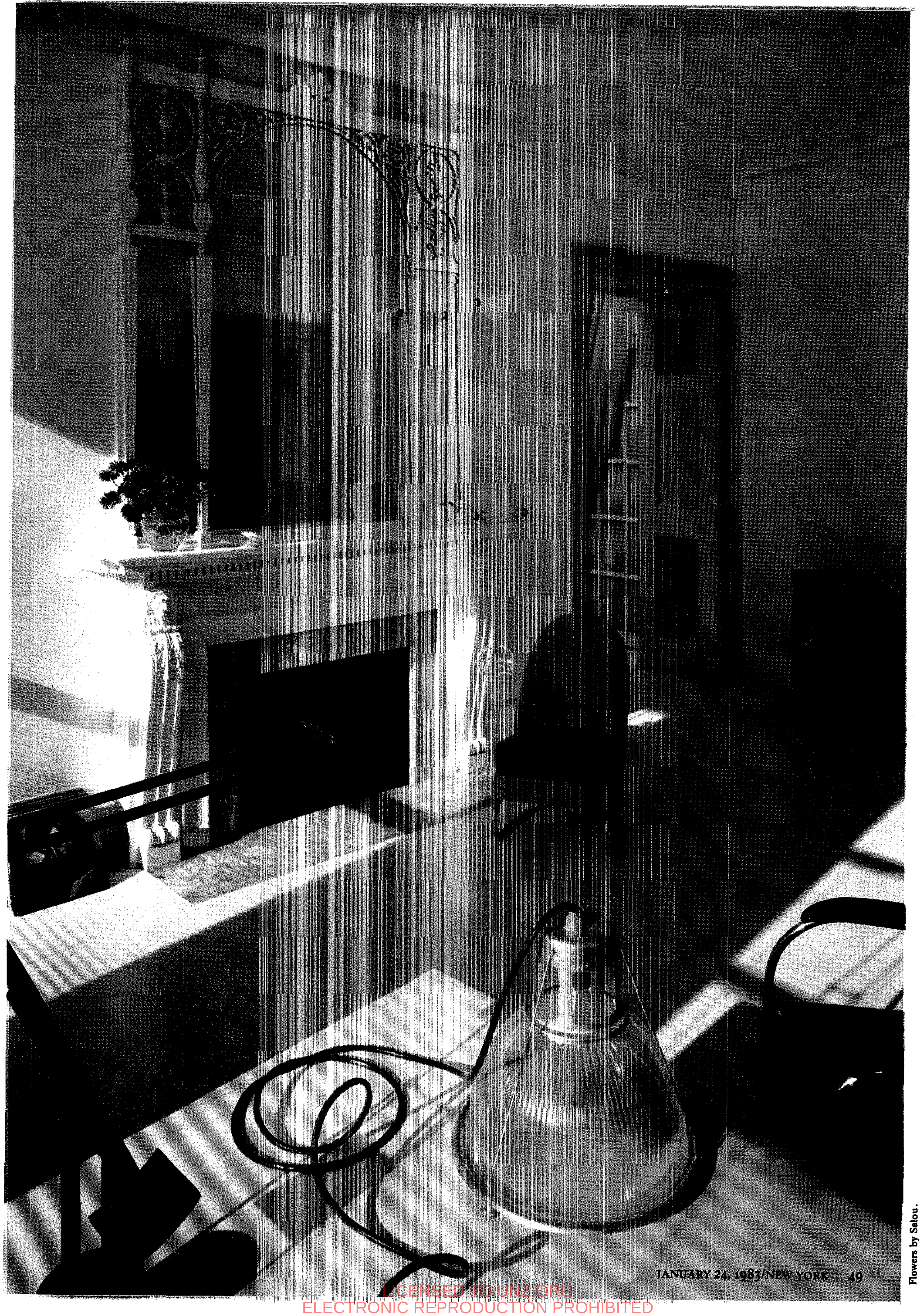




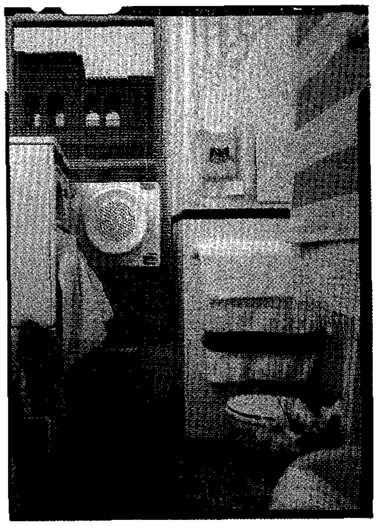
Bill Gerber got bored by the white walls. His solution: add splashes of paint (above) and hang arcane objects (right).

In refreshing Gerber's apartment, Buchsbaum left the apartment's exquisite details (opposite page), creating a pristine background for Gerber's constantly changing still lifes.

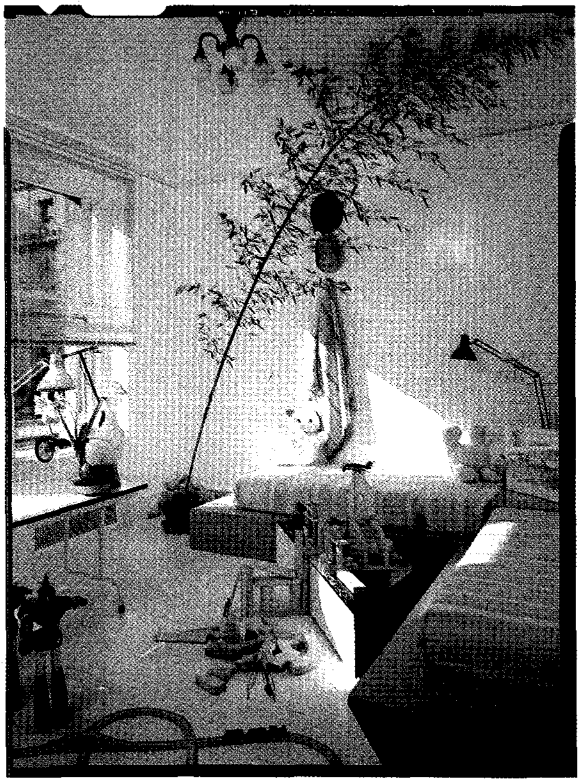
Photographed by Oberto Gili



Flowers by Salou.

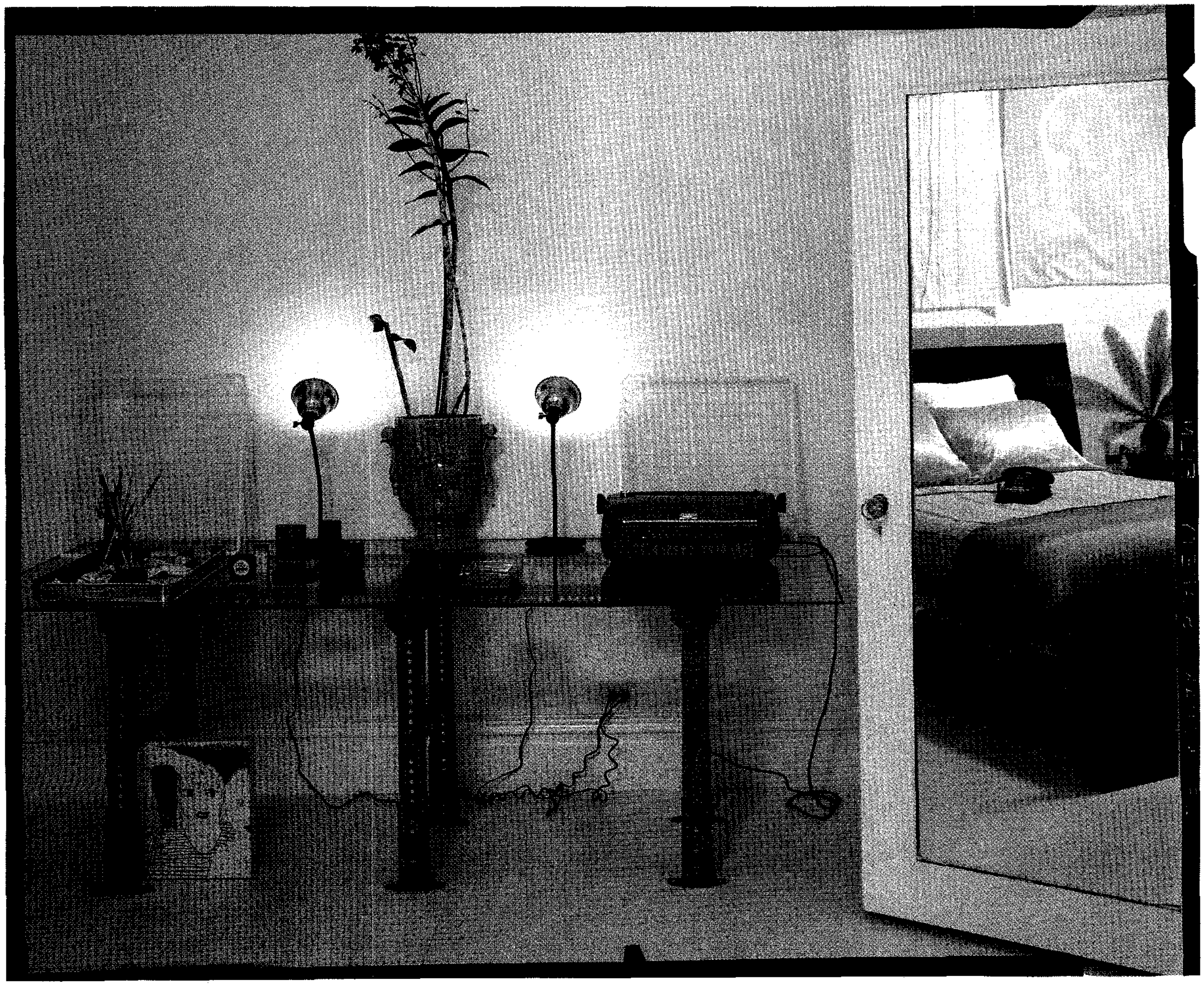


Colorful towels dot the bathroom, juxtaposed against paint-spattered walls.



Buchsbaum designed the only built-in fixtures in the apartment—the Formica platform beds in the boys' room (left) and in the master bedroom (below). The obliquely angled headboard and footboard make the latter bed look temporary.

Gerber's home office shares the master bedroom. ▬



Television/James Wolcott

I KNOW WHY THE CAGED BIRD KVETCHES

"...Once a tatty-feathered squawking parrot, Joan Rivers flies high as the switched-on hostess of the *Tonight Show*..."

ONLY A FEW YEARS AGO, **Joan Rivers**—who will appear at Carnegie Hall on February 4, in a triumphant homecoming—was considered by many rising young comics to be a rude, fussing anachronism, a tatty-feathered parrot who needed a dark cloth dropped over her cage. With her constant squawks about her sexual fumbling and flat-as-a-board figure ("On our wedding night, my husband said, 'Can I help you with the buttons?' I was *naked* at the time"), Rivers was dismissed as a masochistic throwback to the uptight fifties, when nice girls didn't and the ghost of Freud seemed to cough disapprovingly from every broom closet. Not far-out enough to be considered a "sick" humorist in the manner of Mort Sahl or Lenny Bruce, Rivers was often lumped with Phyllis Diller as an example of that dying species of comedienne whose consciousness was too retro to allow her to thrive in the looser, hipper, feminism-awakened seventies. But, curious thing, the careers of so many of those hot new items have since tapered off into irrelevance, and where is Joan Rivers?—aloft, in full, dizzy flight. Shedding her parrot fluff, Rivers has sprouted shining new wings and emerged as a mockingbird, free, fleet, and uninhibited.

Top bough for Joan Rivers is the *Tonight Show.* Rivers made her first appearance on the *Tonight Show* in 1965, and often substitutes for Johnny Carson when he knocks off for a few days to test the reflexes of the alligators patrolling his moat. (She subbed for Carson 24 times in 1982, so those gators ought to be pretty spry.) Unflappably droll as Carson is, the tempo of the show is set to the drumming of his pencil against the desk top, and after rousing himself to the challenge of the monologue—that nightly state-of-the-union address—he often dribbles off into slack, indifferent rhythms. A few dim bulbs burn in the attic, but there's clearly no one home.

When Joan Rivers pinches for Johnny, however, every light is on and the crush of laughter and hubbub lets you know that it's party time. What's exhilarating about Rivers's recent appearances on *Tonight* is not merely that she's able to waltz in fresh and awaken the molecules, but that her style of attack chops away a lot of the flimsy show-biz clutter that Carson has come to tolerate. A tennis buff, Carson tends to get his laughs with smart serves and odd little lobs that knuckle barely inside the base line; Rivers's style, however, is closer to karate—extending a straight arm, she *whacks* her lines with a war cry, then finishes off the gasping viewer with a mean knee to the naughty bits. Rivers is able to get away with this aggressive finesse not only because she dresses in dainty doll outfits, making herself look like a lace-trimmed figurine, but because she so craftily takes the audience into her confidence. "Can we talk?" she'll say after making a crack about Elizabeth Taylor's "walk-in belly button." On record as an admirer of the *National Enquirer* ("I never go to the bathroom without it"), Rivers has a nose for dirt; she wants answers to the questions that truly obsess America: Will Burt marry Loni? Will Woody marry Mia? Is Princess Caroline a tramp? The *Enquirer's* ads speak to other American obsessions—money, popularity, flab, aging—and these too Rivers addresses. She insinuates herself into the wrinkles of our national worries.

Ace reliever: *Joan Rivers chats up a storm.*

Like Rodney Dangerfield, Joan Rivers builds her monologues on the ruins of her own (supposed) dilapidation, turning herself into an unwanted bowwow. Where a daring young comedienne like Sandra Bernhard will dip a hand inside her blouse onstage and fondle herself because it feels so, umm, good, Rivers cracks that "my boobies have dropped so far, I now use the left one as a stopper in the tub." To hear Rivers tell it, she's been cursed with a body that needs extensive tinkerings at the fix-it shop, constant checkups under the hood. (Indeed, many of her nastiest and funniest jokes involve indignities suffered in the stirrups as her gynecologist and his assistant trade snickering remarks.) This sense of grievance—real? trumped-up? either way, it's necessary to the makeup of her persona—is used to teasingly comic effect when Rivers interviews ultry-sultry glamour queens like Victoria Principal and Joan Collins, and needles them until their mouths form a vexed, mutinous pout. Not that Rivers always emerges victorious from these encounters. Noting that Joan Collins had published a tell-all memoir in England

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about her many stirrings between the linen, Rivers asked, "Be honest—aside from your husband, who's the best man you've ever been to bed with?" and Collins shot back, "*Your* husband"—an answer so swift and tart that Rivers was knocked sideways with surprised laughter, nearly spilling her from the chair. Unlike many comics, Rivers is a good sport when she's one-upped, and she can be disarmingly sweet even when on the sting. At the close of a recent chat with Brooke Shields, she reached over and patted Brooke on the hand, saying, "You're young, you're beautiful, you've got your life together; promise me one thing—that you'll never become a sleazo tramp." Tilting her absurdly beautiful head, Brooke giggled and said, Okeydoke, sure.

Because Rivers is so switched-on, she gets more out of the *Tonight Show* guests than Carson does, but could she ever occupy that desk permanently? In her recent special, Barbara Walters observed that for all of Rivers's guest-host appearances on the *Tonight Show,* her name seldom comes up as Carson's replacement. Rivers's explanation: "I'm a woman, I'm acerbic, I'm New York, and I'm Jewish." Elaborating, Rivers pointed out that all of the major talk-show hosts—Carson, Cavett, Letterman—were unthreatening sorts from the blander spaces of the heartland. I think there's a more pertinent reason that chair will probably never be Rivers's—her style of comedy is simply too personal and pouncing to carry her over the long stretch. Carson's standoffish manner has enabled him to soft-shoe his way across two decades, to comment on national issues while remaining coolly outside the perimeter of fire. Night after night, Rivers's lament about how her body is falling apart from shingles to floorboards would soon grow tiresome, then boring, then perverse; she'd be flogging herself with her own tongue. Yet it's this urban ethnic edge that makes Joan Rivers such an ace reliever for Carson—she's able to come in like an irresponsible imp and blow smoke. She doesn't have the entire apparatus of the *Tonight Show* weighing on her like shackles. If Joan Rivers's career proves anything, it's that it is better to be unfettered than hip—that hipness may be just another cover for tired, timid reflexes. Joan Rivers's reflexes have never been so quick, so sure, so unafraid. She may look fragile and brittle-boned, but her comedy has a wide wingspan.

WHEN BETTY WHITE VISITED JOAN RIVERS recently on the *Tonight Show,* the witchy-bitchy banter flew so fast that their words turned into a blur of buckshot. One sentence managed to squeak through more or less intact. Onboard to plug her new game show, **Just Men!**

(weekdays; noon; NBC), White said its premise was "that each day I interview seven studs—I mean stars. . . ." On *The Mary Tyler Moore Show,* White played that dimpled fun bucket Sue Ann Nivens, who yodeled to distant dales whenever a trim pair of trousers drew near, and the setup of *Just Men!* certainly seemed to have been tailored to Sue Ann's dreamy notions of stud heaven, and to White's flair for ravish-me insinuation. The show itself, however, turns out to be an obstacle course that thwarts Betty White at every turn.

Not only are the rules a Proustian mouthful (explaining them, White keeps her eyes glued to the cue cards, twisting her neck like taffy), but the show's set seems to have been designed by a sadist intent on seeing its star bruise her shins blue. Instead of a single row of seats, the studs—I mean stars—of *Just Men!* are squeezed behind school desks, looking like a gang of big-boned delinquents being kept in for detention. "Aw, Miss White, we didn't mean nuthin' by them drawings. . . ." Even though each desk is equipped with a mike, Betty White is forced to go up and down the aisle with her own hand mike to harvest their answers in a restless prowl of needless movement. If this weren't stilted enough, the questions for these men—or "J.M.'s," as White insists on calling them—are read off cards by the female contestants, which makes the whole charade sound like a classroom recitation. Of course, some of these questions defy warmth of expression. In one early show, Tim Reid (Venus Flytrap on *WKRP in Cincinnati*) was asked, "Which of these men would you trust most with your mother?"—a question that nearly brought Freud wheezing from the broom closet.

Unlike such tasteless dips into suburban mores as *The Dating Game* and *The Newlywed Game, Just Men!* can't be enjoyed on a mindless schlock level, because there's too somber a cloud of loss and desperation shrouding this affair. Betty White doesn't look as if she's having racy fun; she looks sagging-spirited, unable to face another weaving trip past those shin-bruising desks. *Mary Tyler Moore* fans may remember that classic episode in which Sue Ann, fired from her "Happy Homemaker" show, was forced to dress up as a giant daisy and endure insults from a pair of puppets named Hucky and Mucky. Well, surrounded by seven Hucky-Muckys on *Just Men!,* Betty White looks every bit as worn and abandoned, and she can't even count on Lou or Mary to drop in with a kind word. If Betty White has to suffer, can't she at least suffer sitting down? By the end of *Just Men!,* the poor thing looks plumb wore out. *Just Men!* isn't death row, but cancellation may prove as kind as a reprieve from the governor. ▬

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'RING' OF FIRE

"...Chéreau has forged a *Ring* that involves us in a gripping drama packed with action, all of it on a very human level..."

HOWLS OF RAGE GREETED PATRICE Chéreau's production of **Wagner's Ring** at the 1976 Bayreuth Festival. Siegfried in black tie and tails, Wotan as a wily German industrialist, the Rhinemaidens sashaying about like three Victorian sluts, Mime as a nasty little fink, Siegmund and Sieglinde frolicking like a pair of oversexed teenagers—what did all this tomfoolery have to do with one of German art's holiest relics?

Tempers soon calmed down. Like so many other Bayreuth "scandals" of the past three decades, the Chéreau *Ring* not only survived the initial brouhaha but eventually passed into history, four years later, rapturously acclaimed by many critics as the classic *Ring* of our time. Gone but not forgotten, the cycle was filmed during the final performances of 1980 and will soon be seen by more people than ever via international television. *Das Rheingold* leads off the tetralogy in this country on January 24 over PBS (introduced a week earlier by a documentary on the production's background), and the remaining three segments will be shown in six installments between February and June.

The *Ring* of our time? Yes indeed. Vocally, this is certainly the most painful performance of the cycle I have ever heard; it is also the most theatrically absorbing production I have ever seen. Since we no longer have the voices for Wagner, the obvious thing to accentuate now is the saga's dramatic potential, and this Chéreau has done in an unprecedented manner by populating the operas with real people. The 100-year performance history of the *Ring* has concentrated primarily on solving the formidable scenic problems—swimming water nymphs, magical transformations into dragons, the conflagration at the end of *Götterdämmerung*, and all the other spectacular visual effects. As for the singers, they were expected to do little more than stand and deliver.

Then Wieland Wagner came along in the 1950s with his revolutionary productions. Wieland treated his grandfather's operas as static abstractions, reducing the stage pictures to striking images of stark simplicity as he explored the disturbing symbolic meanings of Wagner's epic myth. Now Chéreau has forged a *Ring* cycle that for the first time, in my experience at least, involves us in a gripping drama packed with action, all of it on a very human level.

Damsel in distress: *Freia and giants in* Das Rheingold.

Few critics seemed to notice this in 1976 as they fumed over the radical look of a *Ring* that unfolded in Wagner's own nineteenth-century industrial era rather than in a pagan Nordic world of gods, giants, dwarfs, and supermen. Possibly Chéreau required this updating device in order to create such vivid three-dimensional characters. In any case, the visual setting seems less distracting now—almost irrelevant, in fact, when the camera brings us into direct contact with fascinating flesh-and-blood creatures caught in a net of circumstance.

Some scenes are unbearably poignant—Brünnhilde in Act II of *Die Walküre*, for example, as she gently prepares Siegmund for death and envelops him in a winding sheet. Later, after Hunding has killed Siegmund, Wotan gathers the murdered man in his arms, summing up in one heartrending gesture all the god's frustration and pain as a grieving parent, an unwilling accomplice in his son's death, and a tragic figure who realizes that he can no longer control his own destiny.

Chéreau also uncovers a strain of humor in the *Ring:* Gutrune sidles about the Gibichung mansion, a spoiled, pouting society mainliner; Froh and Donner are depicted as a pair of preening, infuriatingly smug gods; Mime hilariously prepares a poison drink for Siegfried, slaving away over his hot plate and chopping board like a deranged Julia Child. And each one of these "radical" innovations arises naturally from Wagner's text—the wonder is that no director ever thought to ferret them out before.

Of course it takes a special kind of singing actor to make a production of this sort work, and perhaps the breed never existed before now. Lotte Lehmann and Lauritz Melchior sang gloriously as Sieglinde and Siegmund, but the idea of those portly Wagnerians rolling over the ground in sexual abandon is utterly grotesque. Peter Hofmann and Jeannine Altmeyer just squeak by vocally, but they are completely riveting as two young people in love, pathetically helpless pawns in Wotan's power struggle with Alberich. For once the erotic physicality of their love music is exactly reflected by what we see onstage. Most of the other singers have been heard lately, and with little pleasure, in Wagner operas at the Met. Here, Gwyneth Jones as Brünnhilde, Manfred Jung as Siegfried, Donald McIntyre as Wotan, and the others seem totally transformed, performing with such committed intensity that I, for one, am willing to put up with their unlovely sounds.

No *Ring* production can ever be perfect or complete in every respect, and Chéreau's interpretation focuses on just one aspect of the work's universality. Some people may legitimately object to the drab look of the settings, which

rarely mirror the gorgeous romantic colors of Wagner's music. Nor will Pierre Boulez's clinical presentation of the score please all tastes. And at times even Chéreau's most inspired inventions cannot compensate for the lack of healthy voices in full cry. Perhaps Georg Solti and Peter Hall will restore these elements in Bayreuth's new *Ring* cycle next summer. Even if they do, Chéreau's brilliant conception will likely remain unparalleled for its theatrical excitement and penetrating dramatic revelations.

IT WAS A COURAGEOUS GESTURE ON THE New York Philharmonic's part to celebrate **Witold Lutoslawski**'s seventieth birthday with an entire program devoted to this important Polish composer's music. Not that Lutoslawski conjures up the last word in contemporary cacophony, but he is apparently too far-out for Philharmonic subscribers—the ladies who regularly attend the Friday-afternoon concerts were clearly not amused as they stalked indignantly to the exit. Most of them managed to suffer through the Concerto for Orchestra. Dating from 1954, this is Lutoslawski's most accessible work, a score of dazzling instrumental color and infectious rhythmic activity, although the coarse performance conducted by Zubin Mehta scarcely did the piece justice.

The composer took over the podium for *Novelette,* written in 1978, and the Cello Concerto of 1970 with Roman Jablonski as the impassioned soloist. Both works bristle with the same energy, brilliant sonorities, and dramatic tensions that make the Concerto for Orchestra so compelling, but the techniques are more advanced and the musical argument more concentrated. For all its individuality, Lutoslawski's music urgently communicates to civilized, open-minded listeners—a minority group in Fisher Hall on Friday afternoons.

THE METROPOLITAN OPERA FAITHFULLY brings back **Pelléas et Mélisande** every five years or so—one of the few major companies to keep this precious jewel in its active repertoire. Better still, the Met almost invariably treats Debussy's only stage work with loving care, and the current revival is no exception. The delicate transparency of the orchestral playing is ravishing—this opera has always been one of James Levine's specialties, and he conducts it more perceptively every time. Dale Duesing's robust baritone sometimes seems unsuited to Pelléas, and Jerome Hines's pitch strays badly in Arkel's music—minor distractions in an otherwise notable cast that includes Jeannette Pilou's refined Mélisande and José Van Dam's haunted Golaud. The Met's *Pelléas* should not be missed. Five years is too long to wait for another one of such high quality. ▬

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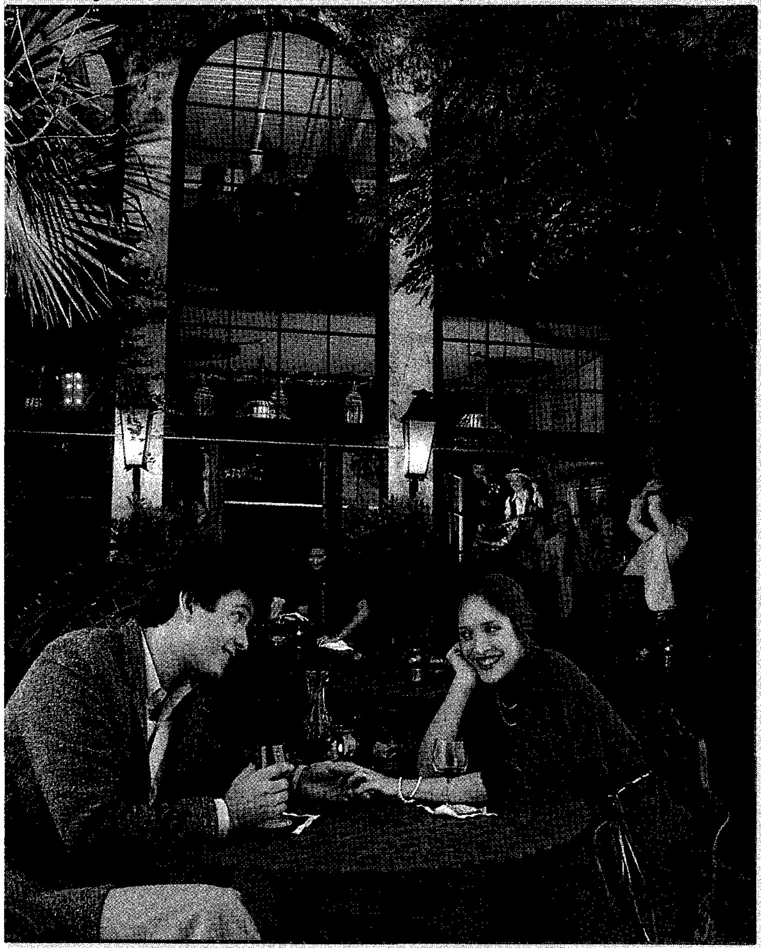

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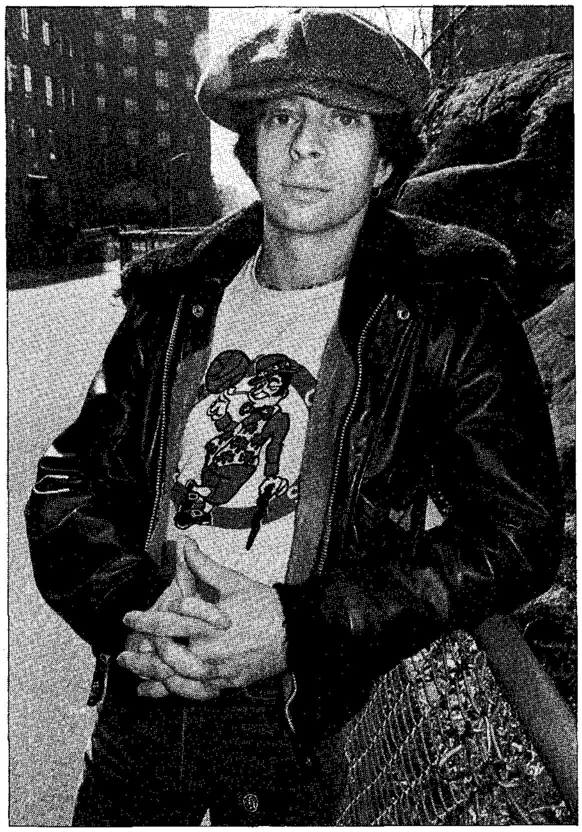
Books/Martin Amis

DON'T LEAVE 'EM LAUGHING, JUST LEAVE

"...*The Breaks* resembles a talent spot at a piano bar, with its breathlessness, its six-joke-a-sentence overkill..."

The Breaks, *by Richard Price. Simon and Schuster; 446 pages; $15.95.*

INSIDE MOST LONG NOVELS THERE IS A short novel trying to get out. Outside some long novels, though, there is an even longer novel trying to get in. Of course, length is relative to scope and ambition. *Augie March* isn't a long novel, in this sense, and *Love Story* isn't a short one: It is Segal, not Bellow, who pads and dithers. Half the size of *Middlemarch, The Breaks* is a long novel, but it is also, if you follow me, really incredibly *long.*



Richard Price: *A firm finger on the doggerel register.*

Peter Keller, the narrator, has just failed to get into law school. Before embarking on the epic tale of his reapplication, Peter weaves the rich tapestry of his childhood and domestic setup. Next, he recounts the saga of his interim-holiday jobs, showing us, with encyclopedic plenitude, exactly what it is like to work as a telephone-order salesman and as a post-office dogsbody.

After mature and prolific consideration, Peter decides to return to his campus, at Buchanon. We come to know Peter's full aimlessness as he hangs around wondering what to do with his life, and with his narration. It is exhaustively established that the college clown wants someday to be a stand-up comedian. (A lot of laughing goes on inside this book: "He cracked up"; "People were buckled over"; "Everybody fell apart"; etc.) He then gets a job as a teacher of creative writing. Scorning the glib generalization, the facile shortcut, Peter takes us through his classes with loving circumstantiality and scrupulous attention to detail.

With the most careful preparation possible, Peter launches into an affair. His girl friend, Kim, is lingeringly evoked. Peter gets to know her child, little Anthony, and so do we. Unfortunately, however, Kim's previous husband still glowers away in the Buchanon humanities department. A larger-than-life figure, big Tony is a fully rounded piece of characterization, drawn on a wide canvas. For the rest of the book, Tony, Kim, and Peter form a doomy ménage, explored with Richardsonian amplitude, complete and unabridged.

Style and content, as we know, should ideally stroll hand in hand. But Richard Price attempts—or is simply saddled with—a style radically at odds with the heroic sweep of his narrative. The prose in this book is like a volley of popgun fire: *Howyadoin', awright, y'okay?, howareya, kachang!, yah hah, blah blah.* Peter's slangy, jivey, funky patter is as timeless as last month's *Mad* magazine. "I was totally buzzed"; "I was totally frantic"; "I was totally buzzed out." It is all Mr. Price can do to limit himself to one "totally" per sentence. How do you feel after 400 pages of this? You feel *totaled.*

"He had a silvery, slightly sloppy William Buckley crop"; "She had a raw bark like George C. Scott." As a perceptual style, that may look a little perfunctory, but elsewhere we can sniff the fumes of the midnight oil. "I felt my heart descend and all I could manage was a wink." "Descend" seems odd—but then "sink" rhymes with "wink." "She started sighing through her crying," 400 pages later, needs similar attention: Perhaps "weeping" would be more in keeping. Anyway, *The Breaks* has only one verbal register, and it is doggerel.

The strongest scene in the book occurs when Peter, the would-be comedian, auditions at an all-comers' piano bar in Greenwich Village. Farcical and touching, the episode puts some much needed distance between narrator and author: "I'm more like a storyteller comic... I do narrative stuff.... I do a lot of autobiographical stuff." For the first time we see the artistic possibilities of Peter's hopelessness and floundering mediocrity. We also glimpse the useful 200-pager that lurks within this naïvely garrulous update of *The Catcher in the Rye.*

In some respects *The Breaks* itself resembles a talent spot, with its breathlessness, its six-joke-a-sentence overkill, its every rift gleaming and bubbling with ore. Yet talent is not Mr. Price's problem: He has plenty of that, in its rawest form. The trouble starts when these manifest gifts have to be smacked and wheedled into art. When is this novel going to start being a *novel?,* you ask yourself. Mr. Price can set a scene, establish a confrontation, tune a stretch of dialogue, pace a relationship—indeed, there is a great deal of muscular professionalism in his performance. What he cannot provide, or sees no need for, is the selectivity and concertedness that distinguish fiction from the hit-or-miss, catch-as-catch-can prodigality of life.

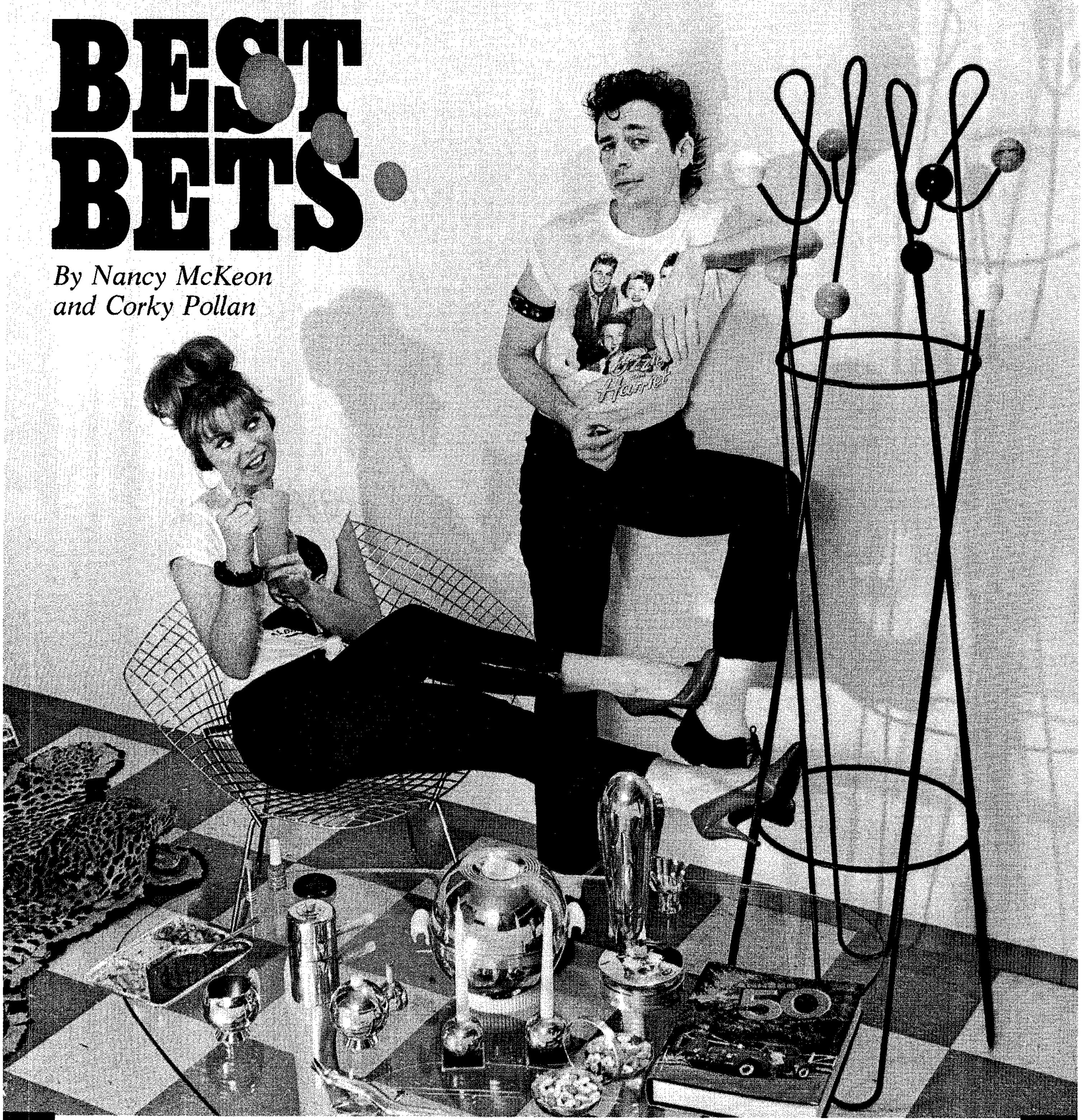
The experience of reading the book only fleetingly reminds you of the stand-up piano bar—the set smiles, the mass embarrassment, the occasional grateful laugh or pang of fraternity. In the end, it is more like being locked in a rap club for a couple of weeks—just you and the jabbering D.J. ■

Martin Amis's most recent novel is Other People: A Mystery Story.

Photograph by James Hamilton.

BEST BETS

By Nancy McKeon
and Corky Pollan



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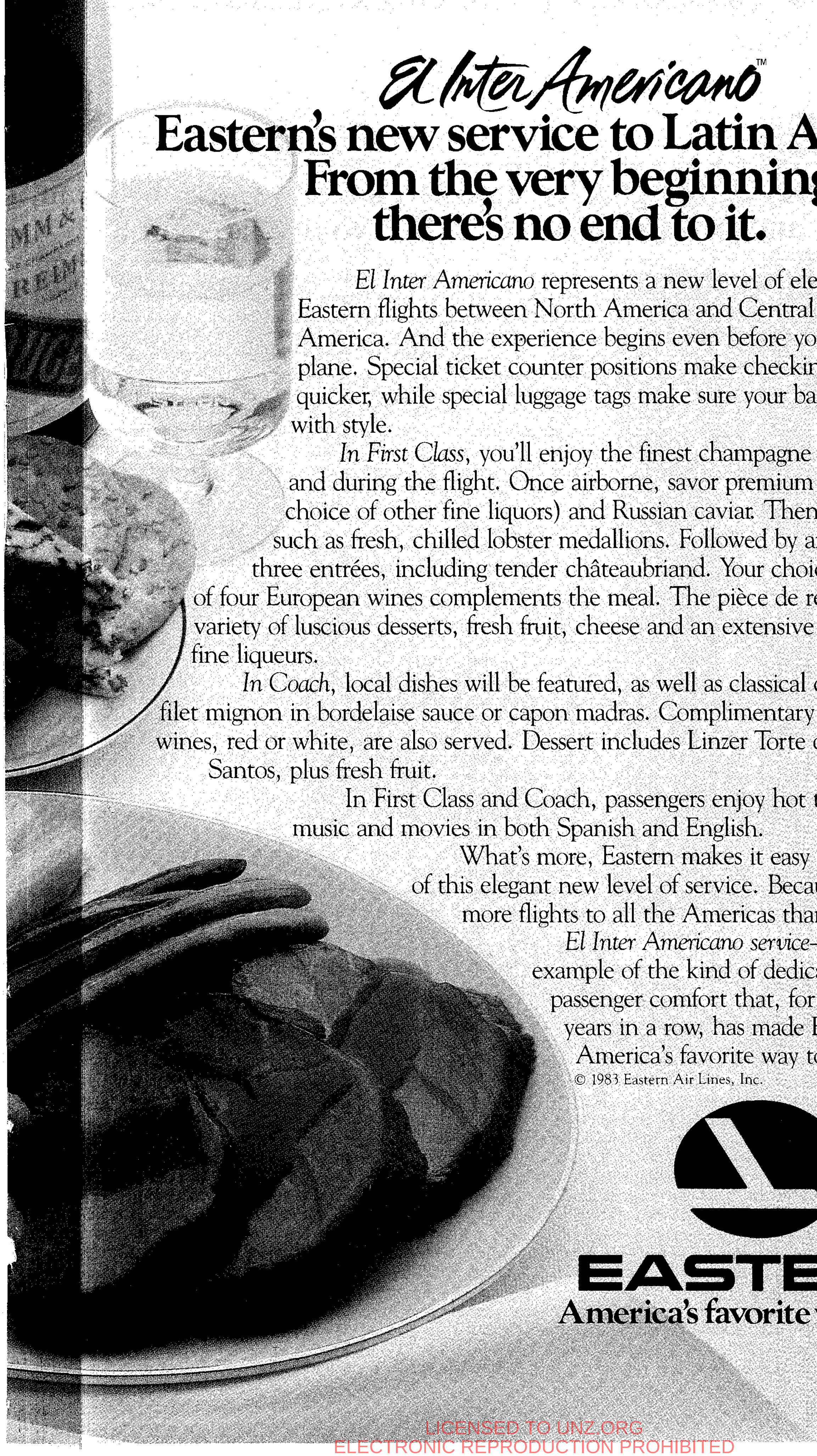
See you later, alligator! There's nothing remotely preppie about these tough togs—black denims ($32 for him; zippered at the leg and $36 for her) and white T-shirts ($11) picturing the Beaver, the Nelsons, and other fifties favorites. They're all at the Gap, 2109 Broadway, at 73rd Street, 787-6698, and branches. On our Barbie Doll-style model's arm is the work of Pam Freund, who strings fifties gumball-machine charms—here mini-records—into charm bracelets ($14). Call 316-0147 after 6 P.M.

Photograph by James Wojcik. Models: Valerie Marsch, of L'Image, and Jeff Turtletaub; hair and makeup by Hamid for Glemby; earrings and men's shoes from Trash and Vaudeville, Inc.



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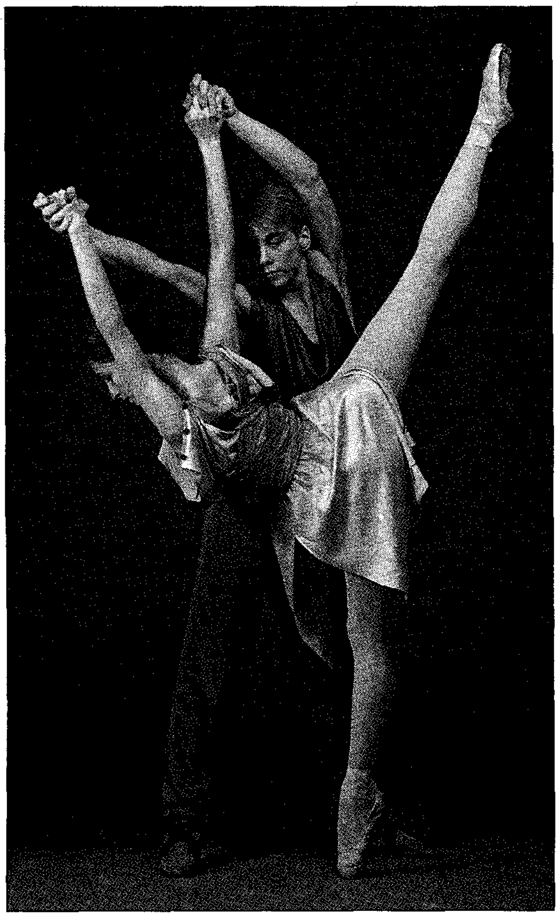
NEW FLAMES

"...The Joffrey Ballet gave us unsatisfying new works by Dean and Arpino, and rewarding looks at its young dancers..."



In *Fire:* *DeAnn Duteil and Tom Mossbrucker.*

Night, THE FIRST WORK THAT THE JOFFrey Ballet commissioned from the avant-garde choreographer **Laura Dean,** got a reserved reception in 1980, but it elicited cheers, and an occasional lusty boo, in the company's recent season at the City Center. Through repeated performance, the dancers had come to grips with its obsessive, compelling rigors and could project Dean's single-minded intentions. So perhaps it's not conclusive that Dean's new *Fire* seemed unfocused at its premiere and that response was tepid. Certainly, part of the problem was performance. The ten dancers—two of them last-minute replacements for injured colleagues—had not yet turned the spare, repetitive vocabulary of the piece into meaningful language.

At this point, *Fire* is interesting mostly as an indicator of Dean's progress in rediscovering the basics of dance. From a ground-zero of repeating a pedestrian step a thousandfold and calling it a composition, Dean has spent a decade introducing variety by cautious degrees. Where once all her moves were doggedly grounded, her contact with the aerial world of ballet induced her to let dancers take flight. From an insistence on the individual dancer, isolated in a private capsule of space, as the essential unit of her work, Dean has finally come to male-female coupling. The first third of *Fire* recapitulates her evolution to date, with the dancers intermingling, at most, in anonymous geometric patterns. Then, suddenly, the men and women take hands and partner. No matter that what they do is straight out of an elementary adagio class—the earth still shakes.

Having conceded that the world may be peopled by figures that stand in relief to the corps de ballet, Dean promptly succumbs to the immature world view that rigidly separates lust and romance. Two of the three extended duets in *Fire* depict primitive matings. The last—in which the incessant percussion that dominates Dean's score gives way to a breathy flute—is tender to the point of sappiness. Still, it is touching to watch Dean decide that eroticism is admissible in dancing, and that there is something in this old idea of foreground and background after all.

In *Fire,* Dean goes so far as to introduce a little local color, the locale being ancient Greece. The costumes, by the post-modern architect Michael Graves, are Attic-pastoral. The choreography is full of Grecian motifs: profiled positions, hieratic gestures with stiffly angled arms, figures joined in chain formation. Some of the inspiration may come directly from the source—the vases, and so on—but there is also a recounting of dance history here, with references to the archaic imagery in Bronislava and Vaslav Nijinsky's ballets and those of Paul Taylor. This multi-distanced view of a classical culture is summed up in Graves's exquisite backdrop. Here, laid out in subtle greens and browns, with an eerie logic that has little to do with traditional perspectives, are Hellenic architectural elements and vessels, and some very un-Mediterranean trees. It is a most beautiful and provocative sight and, unlike Dean's ballet at this juncture, calmly and completely resolved.

Choreography of genius uncovers qualities in dancers the dancers themselves may not know they possess. Merely good choreography uses familiar gifts in unexpected or at least dexterous ways. Third-rate choreography harps on a dancer's distinctive attributes until one sickens on what once seemed enchanting. And so we have the latest offering of the Joffrey's house choreographer, **Gerald Arpino.** Set to the super-romantic Adagietto from Mahler's Symphony No. 5 in C sharp, it's a wallow in the wonders of Patricia Miller.

Miller, the youngest of the company's unofficial ballerinas, gives the impression of unearthly beauty. She's cool and elegant, with glacial coloring and regal bearing. Her profile is uncanny, from the high brow through the long, hyper-extended legs and high-arched feet. Her build is an exaggeration of a ballerina's ideal attributes, really, but the strangeness is magical. With an assured technique and a sense of gravity worthy of George MacDonald's rehabilitated Light Princess, Miller makes her movements seem the logical, and lovely, outcome of her unique looks.

Alas, Arpino allows himself to become so obsessed with Miller's image his ballet merely displays her like an object—a pliable piece of sculpture. Since the audience—the choreographer's fellow voyeurs—necessarily ogles her from a fixed point, she is manipulated in the round—by a dutiful James Canfield, assisted by a mooning male quintet. After some preliminary soft-porn writhings, the couple emerges from the group to perform a predictable adagio of twistings, twinings, meltings, and swoonings. Two of the helpers then sweep Miller away—it's "Was it a vision? Do I wake or sleep?" time—but she returns promptly

Photograph by Herbert Migdoll.

for more of the same, with the acolytes joining in the limb arranging and worship.

Once you've admired Miller's line in attitude, arabesque, and several acrobatic indignities, things are fairly ho-hum. I passed the time trying to figure out the sexual orientation of the piece, which seems to me pretty confused. On the surface we're in a heterosexual fantasy worthy of, say, an ad for a medium-priced perfume. But there's a contradictory subliminal message about those men, who keep strewing themselves on the floor in fetching postures, like a line of chorines. Arpino seems to have his eye on them, too. Needless to say, everyone in this still-untitled exercise is sheathed in Milliskin.

The balance of the Joffrey repertoire—which included revivals of Ashton's *Illuminations*, Cranko's *Pineapple Poll*, and Tudor's *Offenbach in the Underworld*—was unevenly danced. The finest display of the verve and charm for which the Joffrey dancers are known was squandered on Arpino's *Celebration*, a frenetic, empty-headed affair with Russian trim, to Shostakovich. In ballets that require a keen sense of narrative or atmosphere—the gleanings from dance history that Robert Joffrey lovingly collects—the group as a whole floundered even when the principals played their roles with intelligence and feeling.

Too bad, because the company is, as usual, crammed with talent. The fiery Beatriz Rodriguez grows in stage wisdom from performance to performance. In my memory, not even the original creators of the roles surpass her voluptuous Profane Love in *Illuminations*, her irrepressible Fanny Cerrito in *Pas des Déesses*. Leslie Carothers, a delectable pinup girl, is the next one to watch, now that Patricia Miller is an acknowledged star. And when the young women of the Joffrey II—personable, accomplished professionals just out of high school—fill in for their elders, one has the sense of an inexhaustible breed.

The men's roster is stronger than ever. This company could always boast men with distinctive stage personalities. Now they are routinely good classical dancers as well. This season I particularly enjoyed Tom Mossbrucker, for his pure, unforced technique; Carl Corry, for his seriousness and sensitivity; and Edward Morgan, for his sunny temperament and exquisite manners in partnering. As for Luis Perez, he may be too small and chunky for princely roles, but for my money he's the most important man in the group, because of the way he ignites the stage. Perez has the quality the Spanish call *duende*. Beyond physical endowment, beyond acquired technique, it is the fierce vitality that comes when performance is seen as nothing less than a chance to vanquish death. ▬

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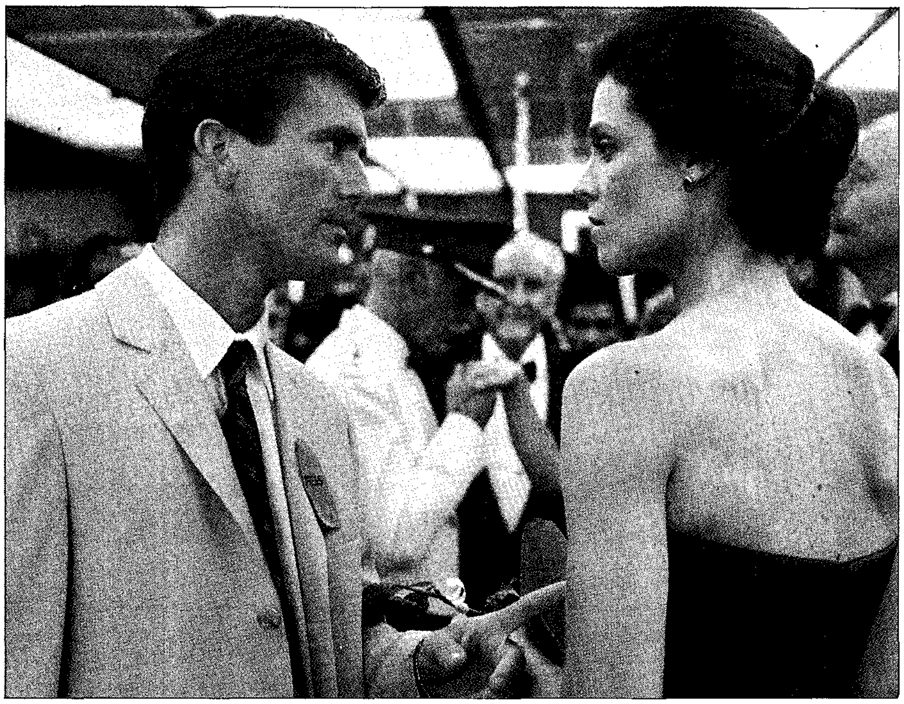
Movies/David Denby

JAVA JIVE

"...What is *The Year of Living Dangerously* about? Indonesian politics? Tropical love? The chagrin of being a dwarf?..."



Press pass: *Mel Gibson and Sigourney Weaver in Peter Weir's film.*

IN SUCH MOVIES AS *The Last Wave* AND *Gallipoli,* the Australian director Peter Weir has shown a flair for conventional pictorial handsomeness but demonstrated very little intellectual control over what he was doing. Now, in his new movie, **The Year of Living Dangerously,** a romantic adventure set in Indonesia in 1965 (the year of the military coup), Weir has produced a work that makes his earlier movies seem orderly and clear by comparison. Weir and his screenwriter, David Williamson (adapting a novel by the Australian writer C. J. Koch), have tried for the old Warner Bros. mix of romance and politics, but they can't seem to pull the different elements of the picture together. What is this movie about? A journalist's soul? The chagrin of being intellectual and a dwarf? (You heard me.) The moral squalor of Westerners in Asia? Love in the tropics? Whither Indonesia?

Mel Gibson, looking slimmer without his road-warrior armor, sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian radio-TV journalist assigned to Jakarta. Hamilton is brash, a bit of a bumbler, but energetic and likable—the standard, uncomplicated movie hero of 50 years ago. Arriving in the capital (the movie was shot in Manila), he's dismayed by the impoverished people pressing in on all sides, and turned off by the other Western journalists, a besotted, cynical lot hanging out at the bar of an air-conditioned hotel. Instinctively decent but raw and unformed, Guy becomes the protégé of Billy Kwan, a Chinese-Australian dwarf of indeterminate age who acts as a cameraman for the Australians (Guy hoists him on his shoulders for the high-angle shots).

Billy is a philosophical, despondent type who quotes Tolstoy at the drop of a hat and listens to Richard Strauss's elegiac *Four Last Songs* in his bungalow. He's meant to be a kind of diarist of the soul, a novelist without novels who tries to play God—he intones his "sensitive" observations of Guy and the other Western characters on the soundtrack. Billy, who brings money to a starving family living on a canal, represents the only strain of charity and humanity in the violent flux of Indonesian politics. He gets Guy to broadcast news about the Indonesian poor, and he introduces him to another protégé, swank Gillian Bryant (Sigourney Weaver), who works for the British Embassy as a military aide of some sort. As bamboos bend and groan in the wind, Jill and Guy begin a steamy affair. Meanwhile, in the film's impossibly shadowy background, the left and the right slug it out for political power (moviegoers unfamiliar with Indonesian politics, i.e., nearly all of us, are going to be baffled).

Drifting in and out of rooms in a big white hat, Weaver eases her way through some very flossy and high-toned dialogue. She gives what can only be called a neo–Mary Astor performance (she's got the figure for it)—refined on the surface but smoldering underneath. When Weaver pulls Mel Gibson toward her hungrily, the movie briefly comes to life, for she seems as turned on as Debra Winger was in *An Officer and a Gentleman.* Unfortunately, Weir has higher things on his mind than sex or romance, and he lets the love affair lapse in a way that would have sent Jack Warner running to the cutting room in a rage (and Warner would have been right, too). Suddenly, out of nowhere, Guy's office assistant, a dour Indonesian Communist named Kumar (Bembol Roco), becomes a major character. Kumar solemnly leads Guy to some sort of retreat in the mountains, where he speaks of social reform in a slightly sinister way, causing Guy to have a sweaty nightmare. As critics in the screening room turned to one another in wonder ("*Now* what?"), the movie shifted to a consideration of Guy's integrity and honor as a journalist—something we hadn't thought to question before. Unable to keep his mind on *that,* Weir moves on to the fate of Billy. A little boy he has been supporting dies, and Billy goes crazy, denounces his friends, and launches a suicidal protest against the corrupt Sukarno.

Trying to sort all this out afterward, I was dealt a fresh blow when I glanced down at the production notes and noticed that Billy was played by a woman, the American actress Linda Hunt. I'm not sure why Weir turned this actress into a transvestite, and perhaps it is not wise to let the mind linger over it. Hunt, who has bright, mischievous eyes, gives dignified readings of her pontifical lines, and she even has considerable charm as a man, but the part is still hopeless. The filmmakers don't seem to realize that Billy is essentially a high-minded voyeur: He brings people together, takes pictures of them, keeps notes on their moral character, and feels betrayed when they don't live up to his ideals. A nice guy, perhaps, but a bit creepy.

Weir, who does not have what you would call a light touch, stages scene after scene in which Guy's colleagues among the Western journalists make pigs of themselves (Michael Murphy, cast against type as a vicious, whoring slob, gives an excruciating performance). In contrast, Weir shows us much poverty and suffering. The movie is dripping with highly moral sentiments, but despite its dislike of drunken Westerners and its grieving over poverty, *The Year of Living Dangerously* betrays nothing so indiscreet as a political point of view. "We will win because we believe in something," says the Communist, Kumar, at the end. The line pops out of nowhere. Kumar sounds like Paul Henreid in an anti-fascist movie, though as prophecy this is bizarrely inept, since the Indonesian Communists did not win in 1965 but were slaughtered by the thousands (something Weir might have told us in an end title). Are we meant to take the line as a portent of events in Vietnam and Cambodia? If so, the director and the screenwriter might have asked what happens to "belief" when the believers take power—a good subject for a movie, though someone besides Peter Weir should make it.

Briefs: IN KOHEI OGURI'S **Muddy River,** set in Osaka in 1956, a nine-year-old boy, Nubuo, living with his parents by a murky city river, encounters death and adult betrayal, shame and courage. Nubuo is too young to respond much, which limits the movie's expressiveness, and he never undergoes anything like the shocks felt by the boy in *Pixote,* but the director creates the child's physical and moral world with unfailing tenderness and lyrical rigor. A beautiful film, though a bit too muted for my taste... The Argentinean thriller **Time for Revenge,** written and directed by Adolfo Aristarain, is about two demolition experts, apparently outlawed unionists, who wind up working for a rapacious copper company in a remote province, and who try to get themselves mutilated in an explosion in order to bring damages against the company. When one man dies, the other, pretending to have been struck dumb by the blast, struggles to maintain silence in the face of nearly unbearable temptations to speak. In a country in which torture is a commonplace, the moral significance of silence—as symbol and as discipline—can probably never be overstated. Tense and well acted. ■

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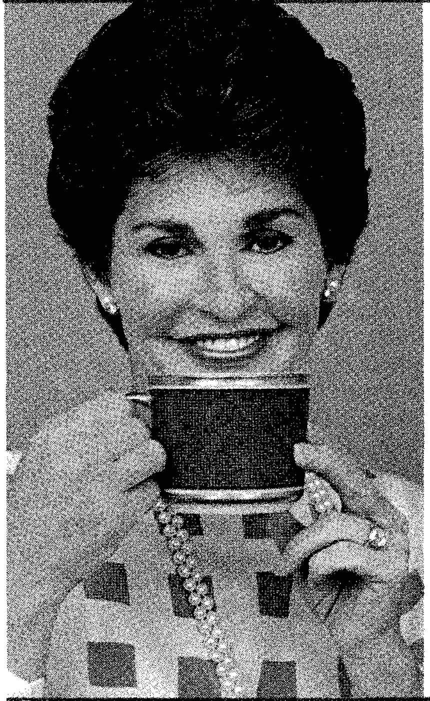

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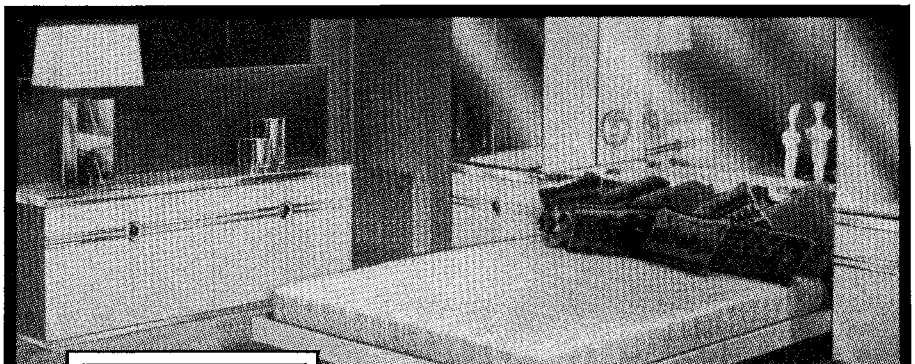

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Health/Linda Bird Francke

A CLEAN, WELL-LIGHTED PLACE

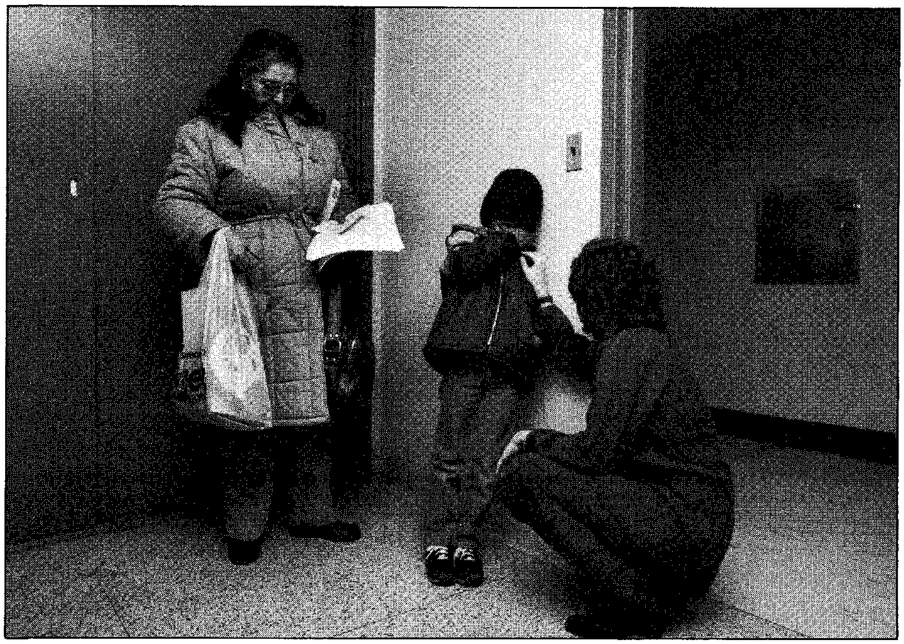
"...The Crisis Nursery offers an island of safety for battered children in immediate danger of being abused again..."

TWO BABIES ARE NAPPING IN SPOTLESS cribs bedecked with shiny Mylar balloons. Three older children are resting on mini-beds under the watchful eyes of two-child-care workers. When two-year-old Felice starts crying for her mother, one of the workers takes her on her lap and gently rocks her. Ten-year-old Domingo is having trouble with his homework, so the other worker squats beside his bed to whisper helping words. Squirming on the third bed is five-year-old Keith, who has just arrived in the nursery and has no idea where he is. For the moment, these five children are being fed and sheltered, but their safe time may be brief. They have all been abused by their families and are here because their families are afraid they are going to abuse the children again.

Few subjects are uglier than child abuse. And despite new community-based preventive programs in each borough, a toll-free New York State child-abuse hot line to register complaints, and the mandating of social-service agencies, hospital staffs, schools, and the police to report suspected cases, the number continues to grow. In 1980, the city investigated 32,078 cases of suspected child abuse. In 1981, the number had grown to 43,014—over 100 a day. Though better reporting may have swelled the numbers, professionals believe that child abuse is still grossly *under*reported and that the danger to New York children is growing. "The cramped apartments, poverty, the stress of unemployment and inflation, teenage pregnancies, and the epidemic of divorce and separation make the city a model for the psychodynamics of child abuse," says Dr. Vincent J. Fontana, chairman of the Mayor's Task Force on Child Abuse and Neglect.

On the fourth floor of the New York Foundling Hospital, at 68th Street and Third Avenue, however, there is a small ray of hope for these children. In a nine-month-old pilot program, the hospital's Crisis Intervention Nursery harbors children at immediate risk for up to 72 hours while counselors work with the families to defuse the problems that have placed the children in jeopardy. Open seven days a week, 24 hours a day, the ten-bed nursery provides what its originators call an "island of safety."

The concept of the Crisis Nursery did not grow out of happy circumstances. In 1980, 50 children in New York whose plight had never been reported to any authorities died of either beatings or neglect. When three died in a single week, Fontana threatened to resign from the child-abuse task force unless emergency measures were taken. "Kids were dying, but child abuse was still a closet issue," says Fontana, who is also medical director of the Foundling Hospital.



A new life: *At the Crisis Nursery, a child turns away from his foster mother-to-be.*

Fontana's threat worked, and with a budget of $200,000, the Crisis Nursery opened in April 1982. Fontana believes that most parents don't willfully hurt their children, and can be taught not to. "It's a fallacy that the abused child is an unwanted or unloved child," says Fontana. "Abusive parents often haven't had good parental role models of their own, and many have been programmed for violence. When there is stress, they strike out at the kids."

Supportive rather than punitive, the three counselors who handle the round-the-clock Parent Helpline assure the desperate parents who call that expressing anger toward a child is merely human and that if they seek help their children will not be taken away from them. If the parent sounds highly agitated and abuse seems imminent, the nursery staff will even send a taxi to bring the parent and child in. Once safely at the Crisis Nursery, the family is interviewed while the caseworker observes the interplay between parent and child; the child is examined by a doctor to determine any damage from prior beatings; and a family-treatment plan is drawn up that often requires the nursery staff to become ombudsmen for the parents. "Many parents don't know how to get their landlords to supply heat, to apply for food stamps, to find day care," says Flo Ceravolo, a psychiatric social worker and assistant director of the program. "We do. And we do it fast."

The hope is that, with these immediate pressures removed, the child temporarily will become less of a scapegoat. Longer-term treatment for the parents, most of whom were themselves abused as children, concentrates on ending the generational cycle of abuse. "I finally got through to one young mother by telling her I didn't want to see her grandchildren abused, too," says Fontana. But even though the Crisis Nursery does 30-day, three-month, and six-month follow-ups on its "graduates," some parents are simply not capable of keeping their families

Photograph by James Nachtwey/Black Star.

together. One mother whose children had been treated and released by the nursery showed up a month later at another hospital with the children half-starved and filthy. When a city field-worker optimistically ordered the children returned to the mother once again, the nursery staff refused and convinced the city, and subsequently the court, to place the children in temporary foster care. "Sometimes the system favors the family *too* much," says Ceravolo. "It's a very delicate balance."

Single mothers between 16 and 22 make up the majority of parents checking their children into the nursery, but the number of older ones is increasing sharply. "These mothers have waited until they were 35 or older to have a baby," says Ceravolo. "They've made sacrifices, given up their jobs, and suddenly there they are with no partner and a baby who cries and wets and provokes, and it's just not the way they imagined it would be. We usually help them to return to work." Though the program deals mostly with poverty-level families, middle-class families are not immune from child abuse. Ceravolo is haunted by the memory of one woman with a highly educated voice who called for help and then hung up. "She sounded like a compulsive child abuser," Ceravolo says, sighing. "She said she couldn't stop beating her three-year-old daughter even though she wanted to. I couldn't convince her to come in. And she's never called back."

Many children at the Crisis Nursery seem to accept violence as the norm. Ten-year-old Domingo, almost proud of the scars on his legs and buttocks, pulls down his pants to show them off. "He almost killed me," shrieks the handsome boy in high excitement, describing how his stepfather beat him severely with a strap and branches from a guava tree. Domingo is in the nursery now because, left alone at home, he savaged the apartment, chopping up the casing of a television set with a hatchet and boring into the walls with a knife. Now his mother was ready to treat him the way his stepfather had. "She keeps hollering at me," says Domingo with a grin. "I like that, so I do more. It's fun."

Six-year-old Keith seems less angry than inconsolably sad. He has just been admitted to the nursery by his desperate mother, who has no place to live. Yesterday, she asked Keith's father to look after him for a few days while she looked for an apartment, but the father returned him after only a few hours. That was fortunate for Keith, as it turns out. "My father whips me with switches," he says. "I don't know why. He don't even live with me. He hardly knows me. My mommy told him not to do it, because he didn't know me but a little."

Ten-month-old Bakuba is too young

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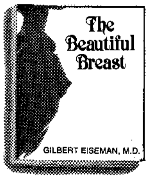

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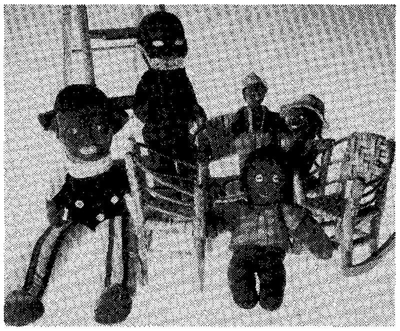

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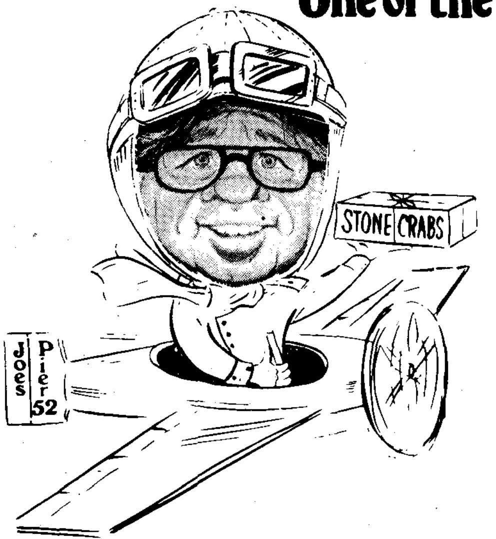

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to talk. He sits, expressionless, on the floor, clutching a full bottle of milk. Bakuba doesn't know it, but he is headed for foster care because his 21-year-old mother—who already has three other children in foster care—says she has been "hitting and yelling at Bakuba more than before." At home, Bakuba and his mother had to sleep in the same bed in one boardinghouse room shared by his grandmother and thirteen-year-old uncle.

Two-year-old Felice and her one-year-old sister are in the nursery for the second time because their mother, herself a child-abuse victim, fears that her constant screaming at them at home will escalate into battering. Depressed and immature, the mother has an appointment today with a Crisis Nursery counselor because she has failed to keep the counseling appointments set up for her in her own community. The mother arrives an hour early, and the counselor has to tell her to go into the nursery to visit her own children. Dressed in a "New York, New York" T-shirt, the sullen mother pays scant attention to Felice, who clings to her, and doesn't even look at her younger daughter, who is still asleep in a crib.

The Crisis Nursery is currently one of only two facilities in New York where parents in trouble can leave their children before they are abused (the other is Presbyterian Hospital's Therapeutic Nursery). And though it seems unlikely that the well-intentioned program at the Crisis Nursery will be able to turn all of these families around and prevent future abuse, the follow-ups have been promising. Seventy-five percent of the 1,000-plus families who have been counseled by the nursery staff either over the Help-line (472-8555) or in the nursery itself have followed through on their treatment programs. And 235 children in critical need of temporary shelter have been taken in thus far.

The child-care workers who are busy now handing out coloring books and looking for scissors to cut out Smurf Shrinky Dinks are concerned simply with getting the children through the day. Their work is not easy. "We've had children who won't talk, won't laugh, won't eat, won't look at you," says twenty-year-old Grisette Valderrama. "They're so sad from lack of love and neglect." It is not much easier for the caseworkers who deal more with the parents than with the children. "It's enormously stimulating and exciting work when you consider the help we are able to provide," says Sue Sawicki, who has counseled troubled families at the nursery since its first month of operation. "But it's unbearably sad at times, too. Sometimes I go home and burst into tears. This is not the sort of job you can leave behind at the end of the day." ■

The Sporting Life/Vic Ziegel

ADVANTAGE CONNORS

". . .I don't want to stay around at No. 15 on the computer or in my own mind. I don't want to be No. 3 in my own mind. . ."

THE ONE PROBLEM WITH THE PRIZE MONey in professional tennis is that there simply isn't enough time in the year to serve it all up. This week, at Madison Square Garden, the Volvo Masters will dish out $400,000 to a dozen male players, and we'll finally close the books on fiscal 1982.

You remember 1982. Jimmy Connors won the important tournaments ($1.1-million), Ivan Lendl took home the most money ($1.9 million), John McEnroe was ranked No. 1 ($765,000), and Bjorn Borg, at 26, was fighting vainly the old ennui. This year, the Volvo Grand Prix—81 tournaments in 26 countries, with sponsors and sites from Head to Tokyo—will toss $18 million at the players. And those are just the official earnings, the purses they tell us about.

The first week in January, because he hadn't played the Volvo circuit in almost three months, Connors decided he needed a workout. He found what he was after in Chicago: a $250,000 exhibition tournament, an all-star field—Lendl, McEnroe, Borg—and a double-elimination format, so he wouldn't have to worry about a quick exit. A day after losing to Lendl in the finals, Connors hardly seemed disappointed.

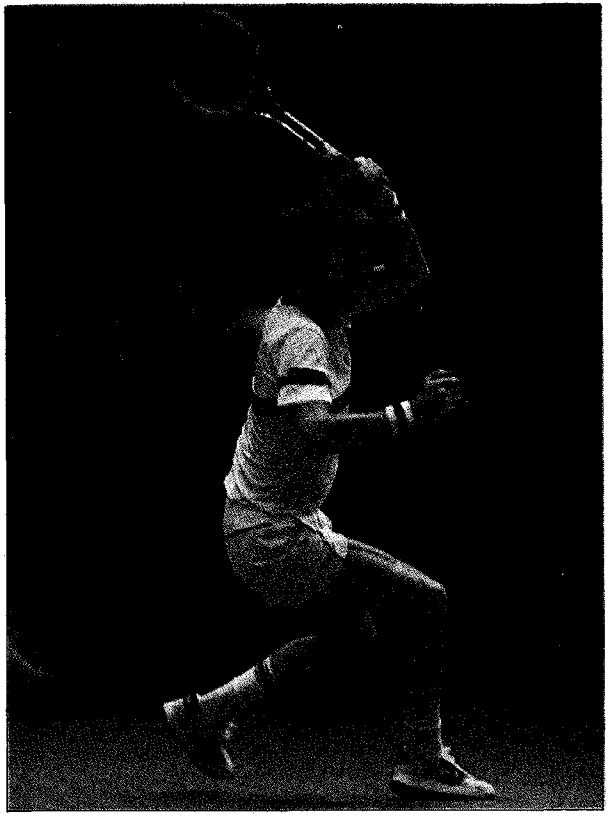
"I had a lot of time off since October," Connors says. "And even though I was hitting the ball very solidly, the week in Chicago was good as far as getting stiff competition right off the bat. If I was a little bit out of shape, I'm not anymore. If I was a little hesitant on my shots, I won't be anymore. One thing for sure: There were a lot of bugs ironed out in Chicago."

That doesn't mean Chicago was a roach motel. Connors earned $50,000 while he was huffing and puffing. Again, that's the figure we know about. Connors and the rest were on the scoreboard before they even hit a ball.

"I understand there were enormous guarantees in Chicago," one tennis insider told me. "I've heard that Connors made as much as $100,000 for some European exhibitions last year, and it was supposed to be $50,000 just for showing up in Chicago. They must have been shelling out big bucks, because they got great players." My insider's rule of thumb for the top four players is that their listed earnings represent no more than a third of the income produced from endorsements, prizes, exhibitions, and guarantees.

Connors, McEnroe, and Lendl are favored in the Masters singles field. Those three and Guillermo Vilas will receive byes, which means one win and they're all in the Saturday semifinals. But this year, for the first time, one loss means elimination. Connors has beaten the 22-year-old Lendl nine times in ten lifetime matches. Connors has an edge over McEnroe as well, eleven to nine, but indoors the advantage is McEnroe's, six to three.

Lendl, for all his problems with Connors, is hell on McEnroe, having beaten him in their last six official meetings. Lendl ran through McEnroe in the Masters semifinals last year and repeated that performance in the U.S. Open semis. When he reached the finals, Connors was waiting for him. Lendl went quietly.



Kid no more: *At 30, Connors is playing smarter.*

The year had begun nervously for Connors. Near the end of a disappointing 1981 season, with Borg, McEnroe, and Lendl pulling away from him, he took on a new agent, Robert Kain, of International Management Group. Kain's other big hitters include Borg and Chris Evert. Connors's agent had always been his mother, Gloria, the president of Tennis Management, Inc., a company that managed only Connors. Kain is careful to point out that Connors didn't fire his mother, that he and Mrs. Connors still huddle on Jimmy's considerable merchandising activities.

On the court, Connors was rediscovering himself. "The biggest thing I had going for me," Connors says now, "was the hard work, the time, the dedication I put in before the year started." And the small but significant adjustment he had made on his serve.

The truth is, when the talk gets around to booming serves, nobody mentions Connors. "Jimmy never really had a big serve," says Fred Stolle. "It had gotten to the point where he believed he could beat people from the back of the court with his return of serve."

Stolle, a former U.S. Open champion, is the tennis director at Turnberry Isle, a Florida club near Connors's home. When Connors comes off the road, Stolle is available for a few sets and a good deal of talk. The old pro had been doing television work in Australia, learning all about percentages. First serves, for instance. A McEnroe might get 65 percent of his first serves in and have eleven aces during a match. Connors, on the other hand, could be getting 85 percent in but not a single ace.

"As you get along in years," Stolle says, "you realize that if you pick up a few cheap points it's going to help you. That's what Jimmy's done with his serve in the last twelve months. He's not getting as big a percentage of first serves in, but he's serving a few aces. Or he's

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getting a few big serves in that are forcing errors."

Connors found a new way to toss the ball. "He relaxed a little more on the backswing," Stolle says, "and he was getting a lot more body weight into the serve." The one thing Connors didn't change was the way he strutted his stuff. "He matured a little, as far as his thinking about the game," Stolle adds, "but it's difficult for him to alter what he's lived with over the years. He's got more desire than most of the other guys, and he believes in himself a lot more."

After five grueling sets with McEnroe last July, Connors was the Wimbledon champion. That title came eight years after his one other Wimbledon crown, at 21. Two months later, Connors was the U.S. Open winner, his seventh victory in fifteen tournaments. He came out twice more, hurt his back in Australia, and finished the year with exhibitions, including a four-city tour with Borg. "It's such an attractive rivalry," says Kain. "There's not much supply, but a lot of demand." For an estimated $50,000 fee, for the right prize money, for a percentage of the gross revenue, and with a decent break in their schedules, the rivalry can be back in business.

"I said after the Open that I was at a crossroads in my career," Connors says. "The more I think about that, the more I think I made a mistake. I can stay around as long as I feel I enjoy it. Right now, I still want to grind it out and work hard. That doesn't mean I expect to stay around as long as Ken Rosewall, until I'm 39 or 40. My game isn't like that; I put too much wear and tear into it. I don't want to stay around and be No. 15 on the computer or No. 15 in my own mind. I don't even want to be No. 3 in my own mind."

He was ranked on top for the first time in 1973. "When I was younger, I had no fear—of age, of anything. I'd just play my matches. I used to wake up, walk out there, and play. I can't do that anymore. It takes me extra time to get into shape, extra time to prepare. Extra time for everything"—he chuckles—"because that's just the way it is. I'm 30. My time is marked. I've been playing in tournaments since I was fourteen. I enjoy the competition. I enjoy going out there, pitting guts against guts. The game is good for my mental and physical health. When I lose that—the desire to compete, to grind it out to the very end—I won't stay around and do it half-assed."

Connors talking resembles Connors playing. Here he is, the greatest career money winner in tennis, $4.6 million and counting, starting another season. "Another year," he says, "another week. I'm playing Friday night, Saturday, and Sunday. I don't have a light schedule, that's for sure. But that's all right."

He sounds ready. ■

Theater/John Simon

HALTING HARE, GALLOPING GRAY

"...*Plenty* has a heroine for whom we feel no sympathy at all. *Quartermaine's Terms* is humane, restrained, wryly tender..."

THE PUBLIC THEATER PRODUCTION OF **Plenty** has been transferred to Broadway without being damaged in transit. Nor does the play look worse—or better. David Hare's 1979 London hit continues to strike me as the sort of thing I'd call promising from a fledgling dramatist but unworthy of the author of *Slag, Knuckle,* and one or two others. Having previously run with Hare, I must now, alas, do so with the hounds.

I continue to be unpersuaded by the plight of Susan Traherne, who, at seventeen, was a World War II British underground courier in occupied France, and who, her hopes for a better postwar world remaining unfulfilled, goes, if not exactly bananas, bananaish. She does get institutionalized a bit, but mostly she just translates her frustrated idealism into terrible rages against a variety of jobs, various quite good men, and the British government, which invariably lets her ideals down—whether by the hypocrisy of the Foreign Office, which promotes discreet nonentities over outspoken talents, or by such a political fiasco as the Suez affair.

Susan tries to have an illegitimate baby by Mick, an almost randomly chosen young man from the working class—a sort of socialistic non-love child—but the experiment fails. She lovelessly marries Raymond, a jolly decent young diplomat, whose career she impedes by outbursts of hysterical truth-telling and wrecks by an attempt to coerce his superiors. She will be kind to strangers (e.g., a most unappealing, stupid rich girl in need of abortion money), but is mostly awful to Raymond. She seems devoted to Leonard Darwin, an honest but simplistic ex-ambassador who embodies the best and worst of Old England, yet is merciless to a Burmese diplomat who somewhat fulsomely reveres the same values. She cannot forgive Mick for falling in love with her after months of intimacy, but she defiantly nurses along a romantic infatuation with Lazar, a pseudonymous war hero (himself totally diminished by peace) with whom she had a one-night stand illuminated by murderous fireworks.

I don't say there can't be such Susans, but I do say that this one is not made at all sympathetic by Hare; that, worse than a madwoman, she is a shrew, a scold, and a consummate ingrate. Even her closest friendship—with Alice, a young zany who starts out as an unlikely writer in the making and thoroughgoing bohemian on the make, but who does develop a social conscience—is portrayed in terms no deeper than sheer eccentricity. There are good lines in *Plenty;* there are, in fact, good scenes; but the overweening love-hate for England has not been given convincing dramatic shape, and the fragmented, chronology-juggling construction remains elucubrated. Compare the heavy dramatic irony of the backward-leaping last scene with the similar but much subtler strategy in Caryl Churchill's *Top Girls.*

Diplomatic relationship: *Nelligan, Herrmann in* Plenty.

My admiration for John Gunter's scenery and the warmly satisfying performances of Edward Herrmann, Ellen Parker, George N. Martin, and Daniel Gerroll continues unabated—or increased—but I am less taken with Kate Nelligan's Susan this time round. There is a smugness in the snooty cocking of the head, in the diction of an English teacher to the mentally retarded, that seems to go well beyond the unpleasantness of the character portrayed.

Quartermaine's Terms, BY Simon Gray and now at New Haven's Long Wharf, is a wonderfully restrained, irreverently humane, wryly tender play. A mixture of wild but muted humor and wrenching but comedically muted pain, it is the kind of work that, if only there were more of its kind, could help the commercial theater out of its present slump. Gray can reconcile the needs of large, uncerebral audiences with the requirements of a discriminating, even finicky, enclave of selective theatergoers. Just as the play keeps us suspended between laughter and melancholy, so does it meld primal (almost primitive) emotions with fastidious speculations about the compromises, contradictions, numbing paradoxes of existence, and allows each spectator to enjoy the show according to his intellectual means.

St. John Quartermaine is the worst but most amiable teacher at a seedy but undaunted school of English for foreigners in Cambridge, England. A chap who distinguishes himself from the wallpaper chiefly by speaking now and then, he uses his commonplace words and deeds as a ludicrous and wistful way to meet every blow life metes out with equanimity. Quartermaine's slow but unstoppable slide into inefficiency, loneliness, nullity takes place in the staff room of the Cull-Loomis School, where the other teachers jokily patronize, cheerfully exploit, and ultimately ignore the poor fellow. No doubt about it, his endless decency is very nearly matched by his obtuseness, but what of his gift for reinterpreting slights, slaps, and catastrophes (and there are plenty of them, on- and offstage) as footling stumbling-stones to be serenely risen above—if not, indeed,

Photograph by Martha Swope.

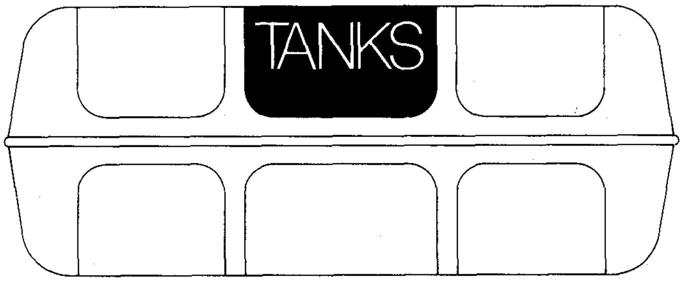
blessings in disguise? By lifting myopic meliorism to the level of quixotic magnanimity, Quartermaine, though no Cambridge don, becomes a sort of greater, Cervantian, Don.

Gray's fineness is encapsulated in the play's very title. Quartermaine gets his name—not entirely ironically—from both the desert saint and Rider Haggard's explorer hero; he is followed through five or six terms of teaching, including the term, or termination, of his career. But we are also offered his character in terms of his *terms*: his language, with its insipidly jovial banalities, and his stipulations vis-à-vis the world—his trading of empathy and obligingness for general forbearance, his gratitude for the space of one staff-room armchair in which to luxuriate in life's meager handouts. His colleagues—an assortment of self-serving mediocrities and self-dramatizing neurotics, ranging from unloved wife and mother-hagridden spinster to deluded would-be novelist and accident-prone eager beaver—condescend to him, unaware of how necessary he is to their delusions of superiority.

Fairest to our hero is Eddie Loomis, who, with his lover, the always offstage Thomas Cull, runs the school as a reasonably enlightened fief, balancing despotism with exasperated tolerance for Quartermaine—unlike the seemingly sympathetic colleague, Windscape, who, upon succeeding Eddie as headmaster, begins by having St. John's head. Eddie is, by the way, a most compassionate treatment of an aging, fussy homosexual; but Gray brings like comprehension to all his characters, and the funny-sad ironies in which they are mired. Take this exchange between two dissimilar teachers who both happened to spend some vacation time in Sheffield: "We were doing a tour of out-of-the-way urban domestic architecture. What were you doing there?" "I was attending my aunt's funeral, as a matter of fact." A happy occasion for Meadle, the second speaker, who also found Daphne, his future wife, there. Surprising everyone for once, Quartermaine inquires if she has good legs. To which Meadle, huffily: "Daphne's legs happen to be my sort of legs," as St. John stares, puzzled, at Meadle's trousered limbs. We're in the hands of a true dramatist.

Under Kenneth Frankel's uncannily—or just cannily—right direction, all perform handsomely in the good design of David Jenkins (set), Bill Walker (costumes), and Pat Collins (lights). Dana Ivey, Anthony Heald, and John Cunningham are perfect, with Caroline Lagerfelt next. And crowning all is Remak Ramsey's flawless Quartermaine; if his and Gray's understatedly heartbreaking ending does not get you where you live, either you or I don't know what theater—and art—is. ▬

"WHAT'S NEW IN NEW YORK"
RELAXATION



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SALES & BARGAINS

BY LEONORE FLEISCHER

Large Fashions

WOMEN'S SIZES RUN FROM 14 to 24 HERE, and the accent for all garments is on natural fibers. Lots of good fall and winter stuff is priced at 25–50 percent off. A few examples: Bonnie Cashin wet-look storm coats, were $220, now $160; Rita Angelo wool-crêpe dresses, were $250, now $150; Mady Gerrard all-wool, hand-knitted sleeveless dress-length vests, were $500, now $250; Gerrard tweed-knit coats, were $485, now $290; Gerrard jeweled skirts and tops, were $400 a set, now $260; wool or velvet skirts, were $49–$165, now 30 percent off; Ashanti's own-design knit dresses, were $235–$265, now $131–$159; two-piece all-wool coat-and-dress outfits in bright colors, were $250, now $150; Italian-light-weight-wool-challis print dresses trimmed with Ultrasuede, were $235–$250, now $117–$125; and much more. American Express (A.E.), Diners Club, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Ashanti, Inc., 872 Lexington Ave., at 65th St. (535-0740), 321 Millburn Ave., Millburn, N.J. (201-376-4799); Mon.–Sat. 10 a.m.–5:30 p.m.; while stock lasts.*

Home Décor

WALL COVERINGS AND FABRICS ARE AT very low prices here for one week only. There are many contemporary and traditional patterns to choose from in both papers and fabrics. Vinyl wall coverings, now $3–$6 a roll; fabrics (including hand-prints, brocades, jacquards, Brazilian cottons, and much more), now $2–$6 a yd. A limited number of patterns are also for sale at $10 a yd. Checks accepted; no credit cards; all sales final. *I.D. International Warehouse, 1 East 28th St. (688-4995); Mon.–Sat. 9 a.m.–5 p.m.; through 1/22.*

Leather

SOFT-GLOVE-LEATHER JACKETS FOR MEN and women sizes 32–44 are here at one price—$175—and would retail at about twice as much. They come in khaki, gray, brown, burgundy, and ivory, in an interesting mottled finish, and most are waist-length. Some carry very famous store labels. You'll find bomber jackets (some with quilted linings), baseball jackets reversing to poplin, and quilted brown jackets faced with mustard leather. Checks accepted, but merchandise held until they clear; no credit cards; all sales final. *Kadette Trading Corp., Inc., 259 West 30th St., sixth floor (695-3114); Mon.–Fri. 10 a.m.–5 p.m.; while stock lasts.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Security

FOR ONE WEEK ONLY, A SALE ON THE most popular intercom, closed-circuit television, and do-it-yourself alarm equipment brings prices down to wholesale. Audio Lite voice-activated light switch, list $34.95, now $20.97; Aiphone C123L two-station electric-chime intercom, to replace existing doorbell and chime with no extra wiring, list $116.90, now $77.95; Aiphone TC-MB two-station intercom with telephone-type master and weatherproof "sub" for front door, list $119.95, now $83.85; Aiphone TA-1A two-station wireless telephone-type intercom, indoor-outdoor, up to ten miles, list $123.80, now $69.20; Aiphone WAS-1 F.M. wireless intercom, list $277.24, now $184.96; Aiphone LAM-1S two-station intercom, desk-top or wall-mounted, with volume control, list $116.94, now $77.90; Graystone Graycom, with twenty-station capability, including monitoring of baby's room (for example, monitoring of one internal room and front door, list $213.60, now $142.40); Music & Sound 448M built-in radio intercom system with digital tuning, Westminster door chime and lock timer, and wiring, list $1,172.40, now $781.60; all RCA closed-circuit television equipment at 10 percent above wholesale during sale; Mirtone Video Intercom Model G7075/19, including one camera, directory and lobby panel, inside monitor with door release, cable, and power supply, list $2,500, now $1,662.25 (special installation price, $87.75 extra); Universal Perimitron PT 1100 wireless burglar alarm with three transmitters and extra siren, list $249.95, now $179.95; Controller Systems 230 self-contained sound discriminator and siren, list $390, now $220.35. M.C., V., checks accepted; exchanges possible. *REM Security, Inc., 27 East 20th St. (533-0801); Mon.–Fri. 9 a.m.–6 p.m. and Sat. till 4 p.m.; through 1/22.*

For Women

OVER 250 DESIGNERS, SOME WITH VERY famous names, are represented at this Seventh Ave. wholesale firm catering to women sizes 2–20. A fall and winter clearance brings more than 6,000 garments, including coats, suits, dresses, blouses, gowns, jackets, skirts, pants, and sweaters, all at no less than 50 percent off retail prices. In addition, with purchases totaling $300 (tax excluded) you may choose a free blouse from a selected group of 200. We cannot mention designers' names, but a sampling includes: two-piece print outfits with lace trim, retail $236, now $89; embroidered-drape-yoke rayon dresses, retail $136, now $65; all-wool navy, taupe, or white plaid blazers, retail $360, now $169; high-buttoned suits with removable square yoke, retail $400, now $199; wool-crêpe dinner suit in black or gray, with lace-trimmed tissue-faille blouse, retail $498, now $239; trapunto-stitched all-wool-melton coats, retail $358, now $179; mohair asymmetrically double-breasted coats, sizes 6 and 8 only, retail $300, now $89; lilac cashmere coats with Peter Pan collar, retail $550, now $225; and much more, including a rack of sample gowns, $75 each. Checks accepted; no credit cards; all sales final. *Ms., Miss or Mrs., 462 Seventh Ave., at 35th St., eighth floor (736-0557); Mon.–Wed. and Fri. 9 a.m.–6 p.m., Thurs. till 8 p.m., and Sat. till 4 p.m.; through 1/29.*

For Men

THIS WHOLESALER SELLS TO THE PUBLIC at much lower prices than the uptown outlets that carry these clothes. Sizes are: 36–46S, 36–50R, and 38–50L in suits and coats and 30–42 in pants. In overcoats: cashmere single-breasted in camel, gray, navy, or black, $199; all-wool single-breasted in gray or navy herringbone and solids, $125; wool-and-cashmere-blend single-breasted in navy, gray, or camel, $120; all-wool in navy, camel, taupe, or gray, $130. In suits: all-wool-worsted three-piece in stripes, herringbones, solids, with a center vent, $110; all-wool-worsted two-piece in plaids or stripes, with side and center vents, $95; hand-tailored all-wool-worsted three-piece in a variety of patterns and colors, $139. Also, all-wool sport coats in tweeds, solids, pebble weaves, and blazers in navy or camel, $59 each; merino-wool-worsted slacks, $30; New Zealand–lamb-suede vests, $35; tan trench coats with polyester-and-cotton shell, removable wool collar, zip-out and permanent linings, $69. A.E., M.C., V., checks accepted; all sales final. *Hampshire International, Ltd., 85 Fifth Ave., at 16th St., fourth floor (924-3832); Mon.–Fri. 8 a.m.–5 p.m. and Sat. till 3 p.m.; while stock lasts.* ▬

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A Complete Entertainment Guide for the Week Beginning January 17

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Slow Attack." Jan. 17: "Legacy"; "Letters From Vietnam"; "Vietnam Requiem"; "David Holtzman's Diary"; "My Girlfriend's Wedding." #2—Jan. 17-18: "The Great Madcap"; "Daughter of Deceit"; "Un Chien Andalou." Jan. 19-20: "The Young One"; "Death in This Garden." Jan. 21-22: "Diary of a Chambermaid (1964)"; "The Phantom of Liberté." Beg. Jan. 23: "The Criminal Life of Archibaldo de la Cruz"; "Nazarin."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Jan. 17: "Bob le Flambeur"; "Le Silence de La Mer." Jan. 18: "Le Silence de la Mer"; "24 Hours of the Life of a Clown"; "Dirty Money." Jan. 19: "Dirty Money"; "Second Breath." Jan. 20: "Second Breath"; "Le Samourai." Jan. 21: "Le Samourai." "Les Enfants Terribles." Jan. 22: "Les Enfants Terribles"; "Bob le Flambeur." Beg. Jan. 23: "The Scarlet Letter (1973)"; "The Wrong Move." **AGEE ROOM—** Thru Jan. 18: "Black Wax." Beg. Jan. 19: "Voice Over."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Smithereens." #2—"Still of the Night."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Jan. 17: "Christiane F."; "Foxes." Jan. 18: "Prince of the City"; "Sharky's Machine." Jan. 19: "Deathtrap"; "The Shining." Jan. 20: "The Grateful Dead Movie." Jan. 21-22: "The Atomic Cafe"; "The China Syndrome." Jan. 23: "For Your Eyes Only"; "Live and Let Die"; "The Man With the Golden Gun."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 17: "Blackmail"; "Sabotage." Jan. 18: "Humoresque"; "Mildred Pierce." Jan. 19: "Down Argentine Way"; "That Night in Rio." Jan. 20: "Anastasia"; "Inn of the Sixth Happiness." Jan. 21: "Hiroshima, Mon Amour"; "Last Year at Marienbad." Jan. 22-23: "Harold and Maude"; "Where's Poppa?"

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jan. 17: "Tex"; "Continental Divide." Jan. 18-20: "Don's Party"; "Gallipoli."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jan. 18: "Bananas"; "Sleeper." Jan. 19-22: "The Story of O"; "Maitresse." Beg. Jan. 23: "Taxi Driver"; "Looking for Mr. Goodbar."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Jan. 20: "Eating Raoul." Beg. Jan. 21: "Sophie's Choice." #2—Thru Jan. 20: "Peter Pan." Beg. Jan. 21: "Sophie's Choice."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"My Favorite Year." #2—"Time Rider." #3—"Fitzcarraldo." #4—"Veronika Voss."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Leap Into the Void."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "48 Hrs."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Jan. 20: "Best Friends." Opening Jan. 21: "Threshold."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Jan. 20: "Kiss Me Goodbye." Opening Jan. 21: "The Man From Snowy River."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"The Toy." #2—"Spring Fever." #3—"The Verdict."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Jan. 20: "Kiss Me Goodbye." Beg. Jan. 21: "The Last American Virgin." #2—Thru Jan. 20: "The Last American Virgin." Opening Jan. 21: "The Man From Snowy River."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "The Dark Crystal."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Verdict." #2—"Best Friends." #3—"First Blood." #4—"Trail of the Pink Panther." #5—"Caligula." #6—Thru Jan. 20: "Creepshow." Beg. Jan. 21 (tent.): "Kiss Me Goodbye."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Toy." #2—582-5070. "Airplane II: The Sequel."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Jan. 20: "Still of the Night." Beg. Jan. 21: "Treasure of the Four Crowns." #2—975-8369. "Spring Fever."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "48 Hrs." **EMBASSY 3—**"My Favorite Year." **EMBASSY 4—**"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Jan. 17: "The Elephant Man"; "Eraserhead." Jan. 18-19: "Midnight Cowboy"; "Marathon Man." Jan. 20-22: "Pennies From Heaven"; "The Boy Friend." Beg. Jan. 23: "The Tin Drum"; "Lili Marleen." #2—Jan. 17-18: "Moulin Rouge"; "Lust for Life." Jan. 19-20: "Mildred Pierce"; "Mommie Dearest." Jan. 21-22: "The Omen"; "Damien—Omen II." Jan. 23: "The Great Ziegfeld."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider." #2—"They Call Me Bruce?"

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Peter Pan."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Fantasia."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "E.T. the Extra-Terrestrial."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Jan. 17: "Billy Liar"; "A Taste of Honey." Jan. 18: "Tunes of Glory"; "Kind Hearts and Coronets." Jan. 19: "Sawdust and Tinsel"; "Monika." Jan. 20: "Kanal"; "Ashes and Diamonds." Jan. 21-22: "Dodes'ka-Den"; "Rashomon." Jan. 23: "The Red Shoes"; "The Thief of Bagdad (1940)."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Jan. 20: "Best Friends." Opening Jan. 21: "Independence Day."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Time for Revenge."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Verdict."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Coup de Torchon."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Missing."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Dark Crystal." #2—Thru Jan. 20: "They Call Me Bruce?" Beg. Jan. 21: "Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Jan. 20: "Kiss Me Goodbye." Opening Jan. 21: "The Man From Snowy River." **CORONET—**"48 Hrs."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Sophie's Choice."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Jan. 20: "Sophie's Choice." Opening Jan. 21: "The Year of Living Dangerously." **CINEMA II—**753-0774. Thru Jan. 20: "Fitzcarraldo." Opening Jan. 21: "Threshold."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"The Last American Virgin." #2—832-2720. Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Frances."

MOVIES

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"That Championship Season." #2—"Still of the Night."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tootsie."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Jan. 22: "My Favorite Year." Opening Jan. 23: "Sweet Pea."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "They Call Me Bruce?"

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"The Toy." #2—"Spring Fever."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "The Dark Crystal."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Best Friends." #2—Thru Jan. 20: "The Last American Virgin." Beg. Jan. 21: "Treasure of the Four Crowns."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"The Stationmaster's Wife." #2—"Lola." #3—"The Girl With the Red Hair."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—Thru Jan. 20: "The Seven Samurai." Opening Jan. 21: "Winter Kills." #2—Thru Jan. 18: "Le Beau Mariage." Opening Jan. 19: "Muddy River."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Jan. 18: "The Great McGinty"; "Hail the Conquering Hero." Jan. 19-22: "The Lady Eve"; "The Palm Beach Story." Beg. Jan. 23: "The Miracle of Morgan's Creek"; "Unfaithfully Yours."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Time Stands Still." #2—Thru Jan. 18: "The Light Ahead." Opening Jan. 19: "Lianna."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1 & #4—"Tootsie." #2—"Spring Fever." #3—"Best Friends."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Eating Raoul." #2—"Smithereens."

95. **THALIA—95th St. W. of B'way.** 222-3370. Jan. 17: "The Decline of Western Civilization"; "Rock 'n' Roll High School." Jan. 18: "Mon Oncle d'Amérique"; "Last Year at Marienbad." Jan. 19: "Charlie Chan at the Opera"; "Mr. Moto Takes a Vacation"; "Chandu the Magician." Jan. 20: "All About Eve"; "This Woman Is Dangerous." Jan. 21-22: "Home Sweet Home"; "Harold and Maude." Jan. 23: "Nosferatu, the Vampire (1979)"; "Vampyr." Jan. 22-23: "The Jungle Book."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Jan. 17: "Lola Montes"; "Le Plaisir." Jan. 18: "One-Eyed Jacks"; "Shane." Jan. 19: "Guys and Dolls"; "Pal Joey." Jan. 20: "Bus Stop"; "Picnic." Jan. 21: "Stolen Kisses"; "The Story of Adele H." Jan. 22: "Swept Away"; "Seven Beauties." Jan. 23: "That Obscure Object of Desire"; "The Exterminating Angel."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Jan. 20: "Still of the Night." Beg. Jan. 21: "Time Rider." #2—Thru Jan. 20: "Fitzcarraldo." Beg. Jan. 21 (tent.): "The Chosen." #3—"The Last American Virgin." #4—Thru Jan. 20: "An Officer and a Gentleman." Beg. Jan. 21: "Treasure of the Four Crowns."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Jan. 20: "First Blood." Beg. Jan. 21: "Time Rider."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson & Roman Kroiter, & "Living Planet"; 7:30 p.m.: "To Fly," & "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly," & "Living Planet."

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–Richard Corliss, TIME MAGAZINE
The Dark Crystal
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First it controls your mind
VIDEODROME
Then it destroys your body
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STARTS FEB. 4th AT A THEATRE NEAR YOU!

BROOKLYN ARTS AND CULTURE ASSOCIATION—111 Willoughby St., Downtown Brooklyn. 783-3077. Free. Jan. 23, 12 noon-4 p.m.: 17th Annual Independent Filmmaker's Exposition, Metropolitan Edition.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Jan. 19, 8 p.m.: "And Then There Were None" (1945) by René Clair.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Jan. 21, 8 p.m.: "Misery Index" (1982) by Nina Foneroff. Jan. 22, 8 p.m.: "Two Laws" (1981) by the Borroloola Aboriginal community, Carolyn Strachan & Alessandro Cavadini. Jan. 23, 8 p.m.: New Filmmakers Showcase.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Adm. by don. Jan. 21-22, 9 p.m.: "Rock, Rock, Rock" (1956) by Will Price, with Alan Freed.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50. Jan. 22, 8 p.m.: "Blithe Spirit" (1945) by David Lean, with Rex Harrison.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Jan. 19, 7:30 p.m.: "Early Spring" (1956) by Yasujiro Ozu. Jan. 20-21, 7:30 p.m.: "A Hokusai Sketchbook" (1981) by Kaneto Shindo.

THE KITCHEN—484 Broome St. 925-3615. Free. Thru Jan. 29: Video Viewing Room: Image/Process II; Video by Christopher Coughlan; Highlights from the Native American Video Festival; Video by Edin Velez. Adm. $4; members $2.50: Jan. 17, 8:30 p.m.: Tailored for TV: Media Aesthetics and the Popular Audience.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru Jan. 31: Video Art in Germany: 1963-1982. Jan. 17, 12 noon: "L'Age d'Or du Film Muet: 1915-1928" by Armand Panigel; 2:30 p.m.: Two Starevitch animations; 6 p.m.: "Permanent Vacation" (1980) by Jim Jarmusch. Jan. 18, 12 noon: (Same as Jan. 17, 12 noon); 2:30 p.m.: "Le Carnaval des Vérités" (1919) by Marcel L'Herbier; 6 p.m.: "Booming" (1981) by Dennis Lanson, & "In Our Own Backyards: Uranium Mining in the United States" (1981) by Pamela Jones & Susan Styron. Jan. 20, 12 noon: (Same as Jan. 17, 12 noon); 2:30 p.m.: "Fièvre" (1921) by Louis Delluc, & "El Dorado" (1921) by Marcel L'Herbier; 6 p.m.: "Fantômas," Chapter II: "Juve contre Fantômas" by Louis Feuillade. Jan. 21, 12 noon: (Same as Jan. 17, 12 noon); 2:30 p.m.: "La Terre" (1921) by André Antoine; 6 p.m.: "La Roue" (1921) by Abel Gance. Jan. 22, 12 noon: "The Day the Earth Stood Still" (1951) by Robert Wise; 2:30 p.m.: "Au Secours" (1923) by Abel Gance, & "Le Voyage Imaginaire" (1926) by René Clair; 5 p.m.: "Coeur Fidèle" (1923) by Jean Epstein. Jan. 23, 12 noon: (Same as Jan. 22, 12 noon); 2:30 p.m.: "L'Inhumaine" (1924) by Marcel L'Herbier; 5 p.m.: "Charleston" (1927) & "La Fille de l'Eau" (1924) by Jean Renoir.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Jan. 18, 8 p.m.: "America: From Hitler to MX" (1982) by Joan Harvey. Jan. 19, 8 p.m.: "The Discreet Charm of the Bourgeoisie" (1972) by Luis Buñuel. Jan. 20-22, 8 & 10 p.m., Jan. 23, 5 & 7:30 p.m.: "Chan Is Missing" (1981) by Wayne Wang, & "Experimental" (1974) by Robin Lehman; Jan. 20, 7:30 p.m.: "Stations of the Elevated" (1980) by Manfred Kirchheimer; Jan. 21, 7:30 p.m.: "Nazarin" (1958) by Luis Buñuel.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Jan. 18, 12 noon: "An Unseen Enemy" (1915) & "Broken Blossoms" (1919) by D.W. Griffith; 2:30 p.m.: "Stand Ups," & "The Great Radio Comedians." Jan. 20, 12 noon: "Israeli Boy: Life on a Kibbutz," & "Apples of Gold."

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Jan. 18-19, 8 p.m.: "So Fine" (1981) by Andrew Bergman, with Ryan O'Neal, & "Dead Men Don't Wear Plaid" (1982) by Carl Reiner, with Steve Martin. Jan. 20, 8 p.m., Jan. 21, 4 & 8 p.m.: "Scanners" (1981) by David Cronenberg, & "Wolfen" (1981) by Michael Wadleigh, with Albert Finney. Jan. 22-23, 4 & 8 p.m.: "Continental Divide" (1981) by Michael Apted, with John Belushi, & "Neighbors" (1981) by John G. Avildsen, with Belushi & Dan Aykroyd. Sat.-Sun., 2 p.m. (free): "Anarchism in America" (1982) by Steven Fischler & Joel Sucher.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Jan. 22, 2:30 p.m.: "Eugène Atget" (1963), "This Is Edward Steichen" (1965), & "The Photographer" (1950).

ST. PETER'S PERFORMING ARTS CENTER—336 W. 20th St. 242-4220. Adm. $3; 2/$5. Jan. 18, 8 p.m.: "Clockwork" by Eric Brietbart, & "The Mondragon Experiment."

SPANISH INSTITUTE—Preview Screening Room, 1600 B'way, 9th floor. 628-0420. Free. Jan. 19, 6 p.m.: "Flor de Santidad" (1972) by Adolfo Marsillach. In Spanish, no subtitles.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Opening Jan. 18, thru Jan. 30: Tue.-Sun., 12 noon, 1:30, 3 & 4:30 p.m., Tue., 6:15 p.m.: "Citizen" (1982) by William Farley.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $6. Jan. 20, 8:15 p.m.: "Marjorie Morningstar" (1958) by Irving Rapper, with Gene Kelly & Natalie Wood, & excerpts of other films.

Bronx

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"They Call Me Bruce?" #2—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Tootsie." #2—"48 Hrs."

105. DALE—W. 231st St. at B'way. 884-5300. #1—"48 Hrs." #2—Thru Jan. 20: "They Call Me Bruce?" Beg. Jan. 21: "Treasure of the Four Crowns."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"The Verdict." #2—Thru Jan. 20: "Best Friends." Beg. Jan. 21: "Treasure of the Four Crowns." #3—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Time Rider." #4—"Tootsie."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Spring Fever." #2—"48 Hrs."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Tootsie."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. Thru Jan. 20: "The Toy." Beg. Jan. 21: "Treasure of the Four Crowns." #2—"Tootsie."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"The Dark Crystal." #2—"Best Friends." #3—Thru Jan. 20: "Madman." Beg. Jan. 21: "Treasure of the Four Crowns." #4—"The Last American Virgin." #5—"They Call Me Bruce?"

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"The Toy." #2—"Spring Fever."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"The Verdict." #2—"The Last American Virgin."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. "They Call Me Bruce?"

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"48 Hrs." #2—"Tootsie."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Best Friends." #2—Thru Jan. 20: "Spring Fever." Beg. Jan. 21: "Treasure of the Four Crowns." #3—Thru Jan. 20: "Madman." Beg. Jan. 21: "The Chosen." #4—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Eating Raoul."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. Beg. Jan. 21: "Time Rider."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Jan. 20: "They Call Me Bruce?" Beg. Jan. 21: "The Chosen." #2—"The Last American Virgin." #3—Thru Jan. 20: "Madman." Beg. Jan. 21: "Treasure of the Four Crowns." #4—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Time Rider."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"Veronika Voss." #2—Thru Jan. 20: "Best Friends." Beg. Jan. 21 (tent.): "The Chosen."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Jan. 20: "The Last American Virgin." #2—Thru Jan. 20: "First Blood." #3—Thru Jan. 20: "The Dark Crystal."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—Thru Jan. 20: "Fitzcarraldo." #2—Program unavailable.

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "The Chosen."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"48 Hrs." #2—"Tootsie."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Best Friends." **SOUTH**—"The Last American Virgin."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. "48 Hrs."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. Thru Jan. 20: "My Favorite Year." Beg. Jan. 21: "The Chosen."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru Jan. 20: "They Call Me Bruce?" Beg. Jan. 21: "Time Rider."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Spring Fever." #2—Thru Jan. 20: "The Toy." Beg. Jan. 21: "Treasure of the Four Crowns." #3—"Tootsie." #4—"The Verdict."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Jan. 18: "Victor/Victoria." Beg. Jan. 19: "Jinxed."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Jan. 20: "My Favorite Year." #2—"Tootsie."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Jan. 20: "The Toy." Beg. Jan. 21: "They Call Me Bruce?" #2—"48 Hrs." #3—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Treasure of the Four Crowns."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Jan. 20: "The Toy." #2—Thru Jan. 20: "Peter Pan."

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. Thru Jan. 20: "First Blood."

303. NEW DORP—HYLAN— 351-6601. #1—"48 Hrs." #2—"Tootsie."

304. NEW DORP—LANE— 351-2110. Thru Jan. 20: "Spring Fever." Beg. Jan. 21 (tent.): "The Chosen."

305. NEW DORP—RAE— 979-0444. #1—"They Call Me Bruce?" #2—"Madman."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"The Verdict." #2—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Treasure of the Four Crowns."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Best Friends." #2—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "The Last American Virgin."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Jan. 20: "Madman." Beg. Jan. 21: "Treasure of the Four Crowns." #2—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Time Rider." #3—"Best Friends." #4—"Tootsie."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Best Friends." #2—"Tootsie."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—Thru Jan. 20: "Spring Fever." Beg. Jan. 21: "Treasure of the Four Crowns." #2—"The Verdict." #3—Thru Jan. 20: "Madman." Beg. Jan. 21: "Eating Raoul." #4—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Time Rider."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Jan. 20: "The Road Warrior." Beg. Jan. 21: "Airplane II: The Sequel."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"48 Hrs." #2—"The Toy."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Tootsie." #2—Thru Jan. 20: "The Toy." Beg. Jan. 21: "The Chosen."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"48 Hrs." #2—"The Verdict." #3—Thru Jan. 20: "Spring Fever." Beg. Jan. 21: "Treasure of the Four Crowns."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Best Friends." #2—"The Last American Virgin." #3—"Tootsie."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"The Dark Crystal." #2—"They Call Me Bruce?" #3—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider." #4—Thru Jan. 20: "Kiss Me Goodbye." Beg. Jan. 21: "The Chosen."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. Thru Jan. 20: "My Favorite Year."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Jan. 20: "First Blood."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1—"The Verdict." #2—Thru Jan. 20: "The Verdict." Beg. Jan. 21: "Time Rider."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—Thru Jan. 20: "Madman." Beg. Jan. 21: "The Chosen." #2—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Eating Raoul."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Tootsie."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Best Friends." #2—Thru Jan. 20: "They Call Me Bruce?" Beg. Jan. 21: "Treasure of the Four Crowns." #3—"The Last American Virgin." #4—"Spring Fever."

422. **FRESH MEADOWS—CINEMA CITY—183-15 Horace Harding Exp.** 357-9100. #1—Thru Jan. 20: "The Dark Crystal." #2—Thru Jan. 20: "The Last American Virgin." #3—Thru Jan. 20: "Madman." #4—"The Verdict." #5—Thru Jan. 20: "First Blood."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"48 Hrs." #2—"They Call Me Bruce?"

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru Jan. 20: "Spring Fever." Beg. Jan. 21: "The Chosen."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"48 Hrs." #2—"The Toy." #3—Thru Jan. 20: "The Last American Virgin." Beg. Jan. 21: "Treasure of the Four Crowns."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Time Rider." #2—"They Call Me Bruce?" #3—"The Verdict."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Jan. 20: "First Blood"; "Some Kind of Hero." Beg. Jan. 21: "My Favorite Year"; "I Ought to Be in Pictures."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. "The Last American Virgin."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Jan. 20: "An Officer and a Gentleman." Beg. Jan. 21: "First Blood"; "The Warriors."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21· "Time Rider." #2—"Best Friends."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Program unavailable.

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Jan. 20: "First Blood." #2—Thru Jan. 20: "My Favorite Year."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Tootsie." #2—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru Jan. 20: "First Blood." Beg. Jan. 21: "The Toy" #2—"48 Hrs."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Jan. 20: "First Blood."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. "Tootsie."

501. **BALDWIN—RKO—** 223-9230. "The Last American Virgin."

502. **BELLEROSE—RKO—** 775-1351 Thru Jan. 18: "Victor/Victoria." Beg. Jan. 19: "Jinxed."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Jan. 20: "First Blood." #2—Thru Jan. 20: "An Officer and a Gentleman."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Jan. 20: "Fitzcarraldo." Beg. Jan. 21: "Still of the Night."

506. **BETHPAGE—BETHPAGE—** 796-2554. Program unavailable.

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. #1—"The Last American Virgin." #2—Thru Jan. 20: "Peter Pan." Beg. Jan. 21: "Treasure of the Four Crowns."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"The Verdict." #2—"Best Friends." #3—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider." #4—Thru Jan. 20: "Spring Fever." Beg. Jan. 21: "The Chosen."

513. **EAST ROCKAWAY—*CRITERION*—** 599-0242. #1—"First Blood." #2—Thru Jan. 20: "My Favorite Year." Beg. Jan. 21: "Still of the Night."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

516. **FARMINGDALE—RKO—** 249-0122. Thru Jan. 20: "My Favorite Year."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "The Verdict."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru Jan. 20: "Madman." #2—"They Call Me Bruce?"

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"48 Hrs." #2—"Best Friends."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Tootsie."

523. **GREAT NECK—SQUIRE—** 466-2020. Thru Jan. 23: "The Verdict."

524. **HEWLETT—RKO—** 791-6768. Thru Jan. 18: "Victor/Victoria." Beg. Jan. 19: "Jinxed."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"The Dark Crystal." #2—Thru Jan. 20: "Spring Fever." Beg. Jan. 21 (tent.): "Treasure of the Four Crowns."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "The Verdict." **SOUTH**—Thru Jan. 20: "Kiss Me Goodbye." Beg. Jan. 21: "The Man From Snowy River."

529. **LAWRENCE—RKO—** 371-0203. #1—"They Call Me Bruce?" #2—"48 Hrs." #3—"Tootsie."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—"An Officer and a Gentleman." #2—Thru Jan. 20: "The Last American Virgin." Beg. Jan. 21: "First Blood."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"48 Hrs." #2—"Tootsie." #3—"Airplane II: The Sequel." #4—"The Toy."

532. **LONG BEACH—LIDO—** 432-0056. Thru Jan. 20: "First Blood." Beg. Jan. 21: "Airplane II: The Sequel."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"The Dark Crystal." #2—"The Last American Virgin." #3—Thru Jan. 20: "The Toy." Beg. Jan. 21: "Time Rider." #4—Thru Jan. 20: "Madman." Beg. Jan. 21: "Treasure of the Four Crowns."

534. **LYNBROOK—STUDIO ONE—** 599-5151 Program unavailable.

535. **MALVERNE—TWIN—** 599-6966. #1—"An Officer and a Gentleman." #2—"My Favorite Year."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"The Last American Virgin." #2—Thru Jan. 20: "Best Friends." Beg. Jan. 21: "Time Rider." #3—Thru Jan. 23: "Fitzcarraldo."

537. **MANHASSET—RKO CINEMA—** 627-1300. Thru Jan. 20: "Kiss Me Goodbye." Beg. Jan. 21: "Smithereens."

540. **MASSAPEQUA—PEQUA—** 799-6464. "The Verdict."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—"Best Friends." #2—"Tootsie." #3—"The Dark Crystal." #4—"The Last American Virgin." #5—"Spring Fever." #6—Thru Jan. 20: "They Call Me Bruce?" Beg. Jan. 21: "Treasure of the Four Crowns." #7—"48 Hrs."

542. **MERRICK—GABLES—** 546-0734. Thru Jan. 20: "My Favorite Year." Beg. Jan. 21: "Airplane II: The Sequel."

543. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. Thru Jan. 20: "My Favorite Year." Beg. Jan. 21: "Treasure of the Four Crowns."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "The Last American Virgin."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Jan. 20: "First Blood." #2—Thru Jan. 20: "An Officer and a Gentleman."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "First Blood."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"Spring Fever." #2—"An Officer and a Gentleman."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1 & #2 "Tootsie."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Jan. 18: "Victor/Victoria." Beg. Jan. 19: "Jinxed."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider." #2—"48 Hrs."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—Thru Jan. 20: "They Call Me Bruce?" Beg. Jan. 21: "The Dark Crystal." #2—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Treasure of the Four Crowns." #3—"An Officer and a Gentleman."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. "Spring Fever."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Best Friends."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Spring Fever." #2—"The Verdict."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Tootsie." #2—"The Toy."

561. **SYOSSET—SYOSSET—** 921-5810. Thru, Jan. 20: "They Call Me Bruce?" Beg. Jan. 21· "Sophie's Choice."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "The Last American Virgin."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. Thru Jan. 20: "Madman." Beg. Jan. 21: "Gandhi."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"48 Hrs." #2—"Spring Fever." #3—"The Dark Crystal." #4—"The Last American Virgin." #5—"Best Friends." #6—"The Verdict." #7—"Tootsie." #8—"Peter Pan." #9—"The Toy." #10—"They Call Me Bruce?" #11—"Airplane II: The Sequel."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"First Blood." #2—Thru Jan. 20: "My Favorite Year."

571. **WANTAGH—RKO—** 781-6969. Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"48 Hrs." #2—"The Last American Virgin." #3—Thru Jan. 20: "Tootsie." Beg. Jan. 21: "Time Rider."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Jan. 20: "An Officer and a Gentleman." #2—Thru Jan. 20: "My Favorite Year."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—Thru Jan. 20: "The Last American Virgin." #2—"They Call Me Bruce?"

601. **BABYLON—BABYLON—** 669-3399. Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider."

602. **BABYLON—RKO—** 669-0700. #1—"Tootsie." #2—"The Verdict."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"48 Hrs." #2—Tent.: "The Dark Crystal." #3—Thru Jan. 20: "Airplane II: The Sequel." Beg. Jan. 21 (tent.): "The Last American Virgin."

604. **BAY SHORE—CINEMA—** 665-1722. Thru Jan. 20: "The Last American Virgin." Beg. Jan. 21 "Treasure of the Four Crowns."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Best Friends." #2—"The Toy."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Jan. 20: "First Blood." Beg. Jan. 21. "Airplane II: The Sequel."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Jan. 20: "My Favorite Year"

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru Jan. 20: "Peter Pan."

616. **COMMACK—MAYFAIR—** 543-0707. Thru Jan. 20: "The Toy."

617. **COMMACK—RKO—** 499-4545. #1—"Tootsie." #2—"The Verdict."

619. **CORAM—CORAM—** 698-7200. Thru Jan. 20: "First Blood."

621. **CORAM—PINE—** 698-6442. #1—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider" #2—"The Last American Virgin."

MOVIES

622. **DEER PARK—DEER PARK—** 667-2440. "Tootsie."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Tootsie." #2—Thru Jan. 20: "48 Hrs." Beg. Jan. 21: "Sophie's Choice." #3—Thru Jan. 20: "They Call Me Bruce?" Beg. Jan. 21: "The Chosen." #4—Thru Jan. 20: "Spring Fever." Beg. Jan. 21: "Time Rider." #5—Thru Jan. 20: "The Last American Virgin." Beg. Jan. 21: "Treasure of the Four Crowns."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Thru Jan. 20: "Madman."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The Verdict."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Best Friends." #2—"48 Hrs."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"The Dark Crystal." #2—"They Call Me Bruce?"

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "Spring Fever."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Tootsie." #2—"The Verdict." #3—Thru Jan. 20: "The Toy." Beg. Jan. 21: "Time Rider." #4—Thru Jan. 20: "The Last American Virgin."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Best Friends."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Jan. 20: "The Dark Crystal."

635. **ISLIP—ISLIP—** 581-5200. #1—"The Dark Crystal." #2—"Tootsie." #3—Thru Jan. 20: "First Blood." Beg. Jan. 21: "Airplane II: The Sequel."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru Jan. 20: "First Blood."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. Thru Jan. 20: "They Call Me Bruce?" Beg. Jan. 21: "The Man From Snowy River."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Jan. 20: "First Blood."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Jan. 20: "First Blood." Beg. Jan. 21: "Airplane II: The Sequel."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"The Dark Crystal." #2—Thru Jan. 20: "The Toy." #3—Thru Jan. 20: "Airplane II: The Sequel."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru Jan. 20: "Best Friends." Beg. Jan. 21: "Time Rider." **OUTDOOR**—Thru Jan. 20: "The Last American Virgin." Beg. Jan. 21: "Best Friends."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"First Blood." #2—"The Last American Virgin."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Jan. 20: "First Blood." Beg. Jan. 21: "Airplane II: The Sequel."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Jan. 20: "My Favorite Year." Beg. Jan. 21: "First Blood."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. "48 Hrs."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Tootsie." #2—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "The Verdict." **OUTDOOR**—Thru Jan. 20: "Spring Fever." Beg. Jan. 21: "The Last American Virgin."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Thru Jan. 20: "Best Friends." Beg. Jan. 21: "Treasure of the Four Crowns." #2—Thru Jan. 20: "The Last American Virgin." Beg. Jan. 21: "The Chosen."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. Thru Jan. 20: "Kiss Me Goodbye." **CINEMA WEST**—Thru Jan. 20: "The Dark Crystal."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Jan. 18: "Victor/Victoria." Beg. Jan. 19: "Jinxed."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Jan. 20: "First Blood." Beg. Jan. 21: "Airplane II: The Sequel."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Jan. 21-23: "The Blackboard Jungle."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"The Toy." #2—"First Blood." #3—Thru Jan. 20: "An Officer and a Gentleman."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Sophie's Choice."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Jan. 20: "The Verdict." Beg. Jan. 21: "48 Hrs." #2—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21 (tent.): "The Last American Virgin."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"48 Hrs." #2—"Tootsie." #3—"The Toy."

666. **WEST ISLIP—TWIN—** 669-2626. #1—"An Officer and a Gentleman." #2—"First Blood."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Jan. 20: "The Toy."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Tent.: "Best Friends."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. Thru Jan. 20: "Spring Fever." Beg. Jan. 21: "The Verdict."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "48 Hrs."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Treasure of the Four Crowns." #2—"The Last American Virgin." #3—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider."

703. **CROSS RIVER—CINEMA—** 763-8811. "First Blood."

704. **DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru Jan. 20: "My Favorite Year." #2—Thru Jan. 20: "The Dark Crystal."

706. **HARRISON—CINEMA HARRISON—** 835-2668. Thru Jan. 20: "First Blood."

707. **HARTSDALE—CINEMA—** 428-2200. #1—"Best Friends." #2—"48 Hrs." #3—"Tootsie." #4—Thru Jan. 20: "Airplane II: The Sequel."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. Thru Jan. 20: "Kiss Me Goodbye." Beg. Jan. 21: "The Chosen."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Treasure of the Four Crowns." #2—"They Call Me Bruce?" #3—"Best Friends." #4—Thru Jan. 20: "Spring Fever." Beg. Jan. 21: "Time Rider."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Jan. 20: "They Call Me Bruce?" Beg. Jan. 21: "Sophie's Choice." #2—"Tootsie."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Jan. 20: "An Officer and a Gentleman." Beg. Jan. 21 (tent.): "The Chosen."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"The Toy." #2—"Tootsie."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—Thru Jan. 20: "48 Hrs." Beg. Jan. 21: "Treasure of the Four Crowns." #2—Thru Jan. 20: "The Verdict." Beg. Jan. 21: "48 Hrs." #3—Thru Jan. 20: "The Last American Virgin." Beg. Jan. 21: "The Chosen." #4—"They Call Me Bruce?" #5—"Spring Fever."

715. **NEW ROCHELLE—TOWN—** 632-4000. Thru Jan. 20: "The Dark Crystal."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"48 Hrs." #2—"Tootsie."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Tootsie." #2—Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Treasure of the Four Crowns." #3—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider." #4—"They Call Me Bruce?"

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"48 Hrs." #2—"Best Friends." #3—Thru Jan. 20: "The Toy." #4—"The Verdict."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Jan. 20: "First Blood."

721. **PLEASANTVILLE—ROME—** 769-0720. Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Time Rider."

722. **RYE—RYE RIDGE—** 939-8177. #1 & #2—"48 Hrs."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Veronika Voss."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Jan. 20: "First Blood." Beg. Jan. 21: "Airplane II: The Sequel."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Jan. 20: "First Blood"; "Nighthawks."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru Jan. 20: "The Toy." Beg. Jan. 21: "Time Rider." #2—Thru Jan. 20: "Kiss Me Goodbye."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "The Verdict."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"The Verdict." #2—Thru Jan. 20: "Still of the Night." Beg. Jan. 21: "The Man From Snowy River."

731. **YONKERS—KENT—** 237-3440. Thru Jan. 20: "The Last American Virgin." Beg. Jan. 21: "Treasure of the Four Crowns."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Tootsie." #2—"48 Hrs." #3—"Best Friends." #4—Thru Jan. 20: "The Toy." Beg. Jan. 21: "Sophie's Choice."

733. **YONKERS—PARK HILL—** 969-4477. Program unavailable.

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Spring Fever." #2—"The Last American Virgin."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Sophie's Choice."

745. **NANUET—THE MOVIES—** 623-0211. #1—"The Last American Virgin." #2—"The Toy." #3—"They Call Me Bruce?" #4—"Madman." #5—"Tootsie."

746. **NEW CITY—TOWN—** 634-5100. #1—"48 Hrs." #2—Thru Jan. 20: "My Favorite Year." Beg. Jan. 21: "Diva."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru Jan. 20: "Best Friends." Beg. Jan. 21: "Treasure of the Four Crowns." #2—Thru Jan. 20: "The Last American Virgin." Beg. Jan. 21: "Time Rider."

748. **NYACK—CINEMA EAST—** 358-6631. "The Verdict."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Kiss Me Goodbye."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "48 Hrs."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Spring Fever."

755. **STONY POINT—9 W CINEMA—** 942-0303. "They Call Me Bruce?"

756. **SUFFERN—LAFAYETTE—** 357-6030. "Peter Pan."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Tootsie."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"The Dark Crystal." #2—"Peter Pan."

774. **DANBURY—CINE—** 743-2200. #1—"Tootsie." #2—"Best Friends." #3—Thru Jan. 20: "Spring Fever." Beg. Jan. 21: "Nana."

775. **DANBURY—CINEMA—** 748-2923. #1—Thru Jan. 20: "48 Hrs." Beg. Jan. 21: "Gandhi." #2—"The Verdict."

777. **DANBURY—PALACE—** 748-7496. #1—Thru Jan. 20: "They Call Me Bruce?" Beg. Jan. 21: "48 Hrs." #2—"The Toy." #3—Thru Jan. 20: "The Last American Virgin."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Tootsie."

779. **FAIRFIELD—COMMUNITY—** 255-5555. #1—"The Toy." #2—"Peter Pan."

780. **FAIRFIELD—COUNTY—** 334-1411. "The Dark Crystal."

781. **GREENWICH—CINEMA—** 869-6030. "The Dark Crystal."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Tootsie." #2—Thru Jan. 20: "My Favorite Year." Beg. Jan. 21: "Honkytonk Man." #3—"Still of the Night."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "The Verdict."

784. **NORWALK—CINEMA—** 838-4504. #1—"48 Hrs." #2—"Spring Fever."

785. **NORWALK—NORWALK—** 866-3010. "They Call Me Bruce?"

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Jan. 18: "La Vie Continue." Jan. 19-21: "Le Beau Mariage." Beg. Jan. 22: "Caligula."

789. **SPRINGDALE—STATE—** 325-0250. Thru Jan. 20: "E.T. the Extra-Terrestrial." Beg. Jan. 21 (tent.): "Best Friends."

790. **STAMFORD—AVON—** 324-9205. #1—"48 Hrs." #2—Thru Jan. 20: "They Call Me Bruce?" Beg. Jan. 21: "Treasure of the Four Crowns."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Best Friends." #2—Thru Jan. 20: "Spring Fever." Beg. Jan. 21: "Gandhi." #3—Thru Jan. 20: "Kiss Me Goodbye." Beg. Jan. 21: "The Man From Snowy River"

792. **STAMFORD—RIDGEWAY—** 323-5000. "The Verdict."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Tootsie." #2—Thru Jan. 20: "Honkytonk Man." Beg. Jan. 21: "Gandhi." #3—"Best Friends."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Best Friends." #2—"Still of the Night." #3—227-9619. "Tootsie." #4—226-6666. "The Verdict."

796. **WESTPORT—POST—** 227-0500. Program unavailable.

798. **WILTON—CINEMA—** 762-5678. "The Dark Crystal."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"48 Hrs." #2—"Tootsie." #3—Thru Jan. 20: "They Call Me Bruce?"

801. **HARRISON—WARNER—** 482-8550. #1—Thru Jan. 20: "Murder by Phone." #2—"First Blood."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Best Friends." #2—"The Verdict."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"They Call Me Bruce?" #2—"The Verdict." #3—"The Toy." #4—"Madman."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"48 Hrs." #2—"Tootsie." #3—"Kiss Me Goodbye." #4—"Best Friends." #5—"Spring Fever." #6—"The Dark Crystal."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Jan. 20: "First Blood." Beg. Jan. 21: "Airplane II: The Sequel."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "The Toy."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"They Call Me Bruce?" #2—"48 Hrs."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Time Rider."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Jan. 20: "Madman." Beg. Jan. 21: "The Chosen."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Jan. 20: "My Favorite Year." Beg. Jan. 21: "Airplane II: The Sequel."

819. **MILLBURN—RKO—** 376-0800. #1—"They Call Me Bruce?" #2—"The Last American Virgin."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Peter Pan." #2—Thru Jan. 20: "Creepshow." #3—Thru Jan. 20: "Spring Fever."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru Jan. 20: "The Dark Crystal." #2—Thru Jan. 20: "The Last American Virgin." #3—Thru Jan. 20: "Peter Pan."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Best Friends."

828. **VERONA—VERONA—** 239-0880. "The Last American Virgin."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. "First Blood."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Tootsie." #2—"48 Hrs." #3—"The Verdict."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888 Thru Jan. 20: "First Blood."

841. **CRANFORD—RKO—** 276-9120. #1—Thru Jan. 20: "Creepshow." Beg. Jan. 21: "Treasure of the Four Crowns." #2—"Spring Fever."

842. **ELIZABETH—ELMORA—** 352-3483. "An Officer and a Gentleman."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Jan 20: "Madman." #2—Thru Jan. 20: "The Dark Crystal."

848. **ROSELLE PARK—PARK—** 245-0358. "First Blood"; "Blow Out."

849. **SUMMIT—STRAND—** 273-3900. Program unavailable.

851. **UNION—FIVE POINTS—** 964-3466. "Best Friends."

852. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Jan. 20: "Caligula."

854. **UNION—RKO UNION—** 686-4373. #1—"Tootsie." #2—"48 Hrs."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider." #2—"The Dark Crystal." #3—"They Call Me Bruce?"

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Jan. 20: "My Favorite Year." #2—Thru Jan. 20: "An Officer and a Gentleman."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Jan. 20: "First Blood." Beg. Jan. 21: "Airplane II: The Sequel."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Jan. 20: "Spring Fever." Beg. Jan. 21: "The Chosen."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"48 Hrs." #2—"Tootsie." #3—"They Call Me Bruce?" #4—"The Dark Crystal."

863. **EMERSON—TOWN—** 261-1000. "Tootsie."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Jan. 20: "Madman." Beg. Jan. 21: "Time Rider." #2—"They Call Me Bruce?"

866. **FAIRVIEW—TWIN—** 941-2424. #1—"The Verdict." #2—"Spring Fever."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Tent.: "Best Friends." #2—Thru Jan. 20: "The Last American Virgin." Beg. Jan. 21: "Treasure of the Four Crowns."

868. **FORT LEE—SHARON—** 224-0202. Thru Jan. 20: "Kiss Me Goodbye." Beg. Jan. 21: "The Chosen."

873. **OAKLAND—TWIN—** 337-4478. #1—"The Toy." #2—"Tootsie."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Jan. 20: "First Blood." #2—Thru Jan. 20: "An Officer and a Gentleman."

875. **PARAMUS—BERGEN MALL—** 845-4449. Thru Jan. 20: "The Dark Crystal." Beg. Jan. 21: "Sophie's Choice."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru Jan. 20: "Six Weeks."

877. **PARAMUS—DRIVE-IN—** 368-1440. Jan. 21-23: "Murder by Phone"; "Forbidden World."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—Thru Jan. 20: "Tootsie." Beg. Jan. 21: "Gandhi." #2—Thru Jan. 20: "48 Hrs." Beg. Jan. 21: "Tootsie." #3—"The Verdict." #4—Thru Jan. 20: "Tootsie." Beg. Jan. 21: "Treasure of the Four Crowns." #5—"Spring Fever." #6—Thru Jan. 20: "Kiss Me Goodbye." Beg. Jan. 21: "Smithereens." #7—Thru Jan. 20: "The Toy." Beg. Jan. 21: "48 Hrs."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"The Last American Virgin." #2—"Best Friends."

880. **RAMSEY—CINEMA—** 825-2090. Thru Jan. 20: "The Last American Virgin." Beg. Jan. 21 "Treasure of the Four Crowns."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Jan. 20: "First Blood." Beg. Jan. 21: "Airplane II: The Sequel."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Tootsie." #2—"48 Hrs."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Jan. 20: "My Favorite Year." Beg. Jan. 21: "Airplane II: The Sequel." #2—Thru Jan. 20: "An Officer and a Gentleman." Beg. Jan. 21: "The Toy."

885. **TEANECK—CEDAR LANE—** 836-3430. Program unavailable.

886. **TENAFLY—BERGEN—** 567-0004. Thru Jan. 20: "Diva." Beg. Jan. 21: "Lola."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Thru Jan. 20: "The Dark Crystal."

889. **WESTWOOD—PASCACK—** 664-3200. Thru Jan. 20: "Best Friends." Beg. Jan. 21: "Time Rider."

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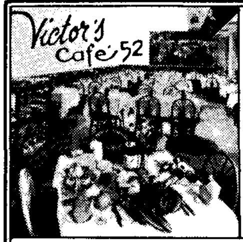

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AIRPLANE II: THE SEQUEL—(1hr. 25m., '82) The first commercial flight of the lunar shuttle is beset with outrageous problems. With Robert Hays, Julie Hagerty, Sonny Bono, Aldo Ray and Peter Graves. Dir. Ken Finkleman. PG. **33, 406, 531, 532, 542, 567, 603, 609, 635, 639, 640, 644, 655, 707, 724, 809, 818, 860, 882, 884**

BEST FRIENDS—(1hr. 56m., '82) A clear failure. Burt Reynolds and Goldie Hawn play a pair of cranky, infantile screenwriters (he loutishly, she with charm) who decide, after living together for years, to get married. On the honeymoon, everything goes wrong. The couple visits Goldie's parents (Barnard Hughes and the great Jessica Tandy), who turn out to be struggling rather tragically, even sordidly, against old age; Burt's parents are a bit odd, too. The screenwriting team of Barry Levinson and Valerie Curtin have tried to work into the framework of a light comedy some good, strong, depressing observations about selfishness, aging, and the differences between generations, and nothing seems to fit. Maybe a great director could have pulled the disparate intentions together, but Norman Jewison's work here is just too crass. A jangly, unsatisfying film that leaves one in a terrible mood. PG. **22, 32, 48, 83, 92, 109, 201, 206, 211, 225, 307, 401, 402, 412, 420, 439, 512, 519, 536, 541, 557, 567, 606, 628, 633, 642, 651, 668, 707, 709, 719, 732, 747, 774, 789, 791, 793, 795, 803, 807, 827, 851, 867, 879, 889**

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **97, 206, 210, 211, 221, 232, 304, 410, 413, 418, 424, 512, 625, 651, 708, 711, 714, 817, 861, 868**

COUP DE TORCHON—(2hrs. 8m., '82) In French, Eng. subtitles. Bertrand Tavernier's ambitious black comedy set in pre-war French West Africa is fascinating but difficult to like. As the hero, the fat, slothful police officer Lucien Cordier (Philippe Noiret) at first seems a clown, but he's a sly, intelligent, vicious man, who suddenly starts killing his enemies or tricking them into doing each other in. He achieves what the French would call a moment of lucidity: He realizes that nothing on earth can stop him or bring him to account. Clearly, Tavernier and his screenwriter, Jean Aurenche (transposing an American novel—Jim Thompson's *Pop. 1280*—to the African locale) are trying for an existential fable about the terrifying nature of freedom. Apart from these attempted profundities, the movie offers a bitterly funny portrait of the underside of colonial rule: These French colonials are like warring neighbors in Marseilles. To call them imperialists would be to give them more grandeur than they actually have. With Isabelle Huppert as Noiret's sluttish mistress; Stéphane Audran as his shrewish wife. The scandalously anti-picturesque art direction is by the legendary Alexandre Trauner. **56**

DARK CRYSTAL, THE—(1hr. 37m., '82) In a fantasy world inhabited by supernatural creatures, an elf-like boy sets out on an adventurous journey to fulfill the miracle of an ancient prophecy. With characters performed by Jim Henson, Frank Oz, Kathryn Mullen, Dave Goelz and Brian Muehl. Dir. Henson and Oz. PG. **31, 58, 82, 109, 201, 206, 210, 212, 221, 237, 306, 401, 403, 413, 418, 422, 428, 439, 526, 533, 541, 554, 567, 603, 629, 634, 635, 640, 653, 662, 663, 702, 705, 709, 715, 717, 721, 744, 773, 780, 781, 798, 807, 813, 825, 846, 857, 862, 875, 888**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55, 746, 886**

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **36, 46, 789**

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets*. The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. **14, 73, 93, 206, 403, 418**

FIRST BLOOD—(1hr. 34m., '82) A Green Beret specialist (Sylvester Stallone), who has been kidnapped and tortured by the Vietcong, wanders into a misty, mountain town in the American Northwest years later and is immediately taken for a hippie drifter by the local sheriff (Brian Dennehy). Too proud to tell anyone of his past, he flies into a rage, swatting cops out of the way like an orangutan. And so a war begins. Stallone, who, in any case, can barely deliver a line, plays this silent character with his smoldering, heavy-lidded stare. He moves well, holding your interest with his physical exploits. Like so many American movies, *First Blood* is both exciting and stupid. Dir. Ted Kotcheff. R. **32, 99, 212, 302, 416, 422, 436, 438, 447, 450, 451, 503, 513, 530, 532, 547, 548, 570, 609, 619, 635, 636, 638, 639, 643, 644, 645, 655, 658, 666, 703, 706, 720, 724, 726, 801, 809, 829, 840, 848, 860, 874, 882**

FITZCARRALDO—(2hrs. 37m., '82) In German, Eng. subtitles. Alas! The books, documentaries, lawsuits, and illnesses generated by Werner Herzog's project are a lot more interesting than the movie itself. Herzog's hero, Fitzcarraldo, a cracked colonial entrepreneur, has a mad dream: He wants to build an opera house at Iquitos, a shabby city on the Amazon in Peru, and bring his hero, Enrico Caruso, to sing there. His blond hair standing straight up, his huge choppers fixed in a proud sneer, Klaus Kinski, as Fitzcarraldo, is overbearing and ludicrous and completely distant, more a crank than a heroic madman. Hoping to finance his scheme through a quick killing in the rubber trade, Herzog takes a steamship up one of the tributaries of the Amazon. At the climax, Fitzcarraldo has an Indian tribe haul the huge steamer over a mountain in order to relaunch it in another river. Herzog photographs the ship lying on the mountain from about eight different angles, and yet, despite all his coaxing, the image doesn't yield up much besides its irreducible oddity. It's so monstrous, so static, that it becomes a joke—Herzog's monument to his own foolish will. With Claudia Cardinale. PG. **16, 62, 97, 213, 504, 536**

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **21, 35, 38, 60, 104, 105, 111, 205, 223, 231, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 552, 567, 573, 603, 625, 628, 648, 663, 664, 701, 707, 714, 716, 719, 722, 732, 746, 752, 775, 777, 784, 790, 800, 807, 811, 830, 854, 862, 878, 883**

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. **71**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **45, 566, 775, 791, 793, 878**

GIRL WITH THE RED HAIR, THE—(1hr. 56m., '83) In Dutch, Eng. subtitles. Based on the true story of a young woman, a university student, who joined the Dutch Resistance to the Nazi occupation during World War II. With Renée Soutendijk. Dir. Ben Verbong. PG. **86**

INDEPENDENCE DAY—(1hr. 50m., '83) A young, creative woman tries to escape the life she leads in her small home-town. With Kathleen Quinlan, David Keith, Frances Sternhagen and Cliff De Young. Dir. Robert Mandel. R. **48**

KISS ME GOODBYE—(1hr. 42m., '82) The romantic comedy of a New York widow, a week away from remarrying, who is visited by the ghost of her late husband. With Sally Field, James Caan, Jeff Bridges and Mildred Natwick. Dir. Robert Mulligan. PG. **23, 30, 32, 60, 413, 528, 537, 653, 708, 727, 751, 791, 807, 868, 878**

★ **LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. **88, 788**

LEAP INTO THE VOID—(2hrs., '82) In Italian, Eng. subtitles. A malevolent relationship between a brother and sister, both getting on in years, leads to tragedy. With Anouk Aimée, Michel Piccoli and Michele Placido. Dir. Marco Bellocchio. **20**

LIANNA—(1hr. 55m., '83) A young woman leaves her husband and child for the woman with whom she has fallen in love. With Linda Griffiths, Jon DeVries, Jo Henderson and Jane Hallaren. Dir. John Sayles. R. **90**

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—guttural, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. **86, 886**

MAN FROM SNOWY RIVER, THE—(1hr. 45m., '83) The tale of a mountain boy's passage to manhood in the Australian frontier. With Kirk Douglas, Jack Thompson, Sigrid Thornton, Lorraine Bayly and Tom Burlinson. Dir. George Miller. PG. **23, 30, 60, 528, 637, 730, 791**

MUDDY RIVER—(1hr. 45m., '83) In Japanese, Eng. subtitles. Reviewed in this issue. **88**

★ **MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade*, which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. **16, 38, 76, 232, 236, 414, 436, 447, 513, 516, 535, 542, 545, 570, 574, 612, 645, 705, 746, 782, 818, 858, 884**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38, 97, 438, 503, 530, 535, 547, 549, 554, 574, 658, 666, 711, 842, 858, 874, 884**

★ **SEVEN SAMURAI, THE**—(3hrs. 28m., '54) In Japanese, Eng. subtitles. Released for the first time in its original, uncut length. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. **88**

SMITHEREENS—(1hr. 30m., '82) Susan Seidelman's acclaimed low-budget feature (cost: $80,000) about life in the rock-club scene of the Lower East Side has wonderful documentary details. The heroine, Wren (Susan Berman), a 19-year-old escapee from New Jersey, wants to be part of the rock world but she neither plays nor sings, and when she tries to be a groupie she fails even at that. Wren's milieu is carefully drawn, but she's a bit monotonous as a character—energetic but empty, with nothing interesting to say. Yet the cramped Avenue B kitchens and the fridge with only a single slice of pizza in it are authentic and expressive in ways that go beyond questions of plot and theme. Susan Seidelman has a feeling for bedraggled comedy and for the bluesy-ness of down-and-out bohemia. Now she needs to find a heroine worthy of her. **6, 93, 537, 878**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **14, 58, 61, 62, 561, 625, 662, 710, 732, 744, 875**

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. **86**

STILL OF THE NIGHT—(1hr. 31m., '82) Robert Benton's *hommage* to Hitchcock is depressingly academic—a pastiche of moods and scenes from Hitchcock thrillers with little life of its own. Roy Scheider, in a dull, dull performance, is the New York psychiatrist who falls in love with the mistress (Meryl Streep) of a murdered patient. Did she commit the murder? And will she marry the psychiatrist? He follows her around, hangs out at her office, but since they're not actually together very much the movie doesn't build the romantic suspense of Hitchcock's films with similar plots (*Suspicion, Vertigo,* etc.). Benton reworks a number of famous Hitchcock scenes, including the auction-house bit from *North by Northwest,* but his versions are less entertaining than the originals. The whole movie feels like an exercise—Benton could be a music student composing a fugue in the style of Bach. He'll get high grades, but of what use are grades? Inappropriately austere cinematography by Nestor Almendros. PG. **6, 37, 72, 97, 504, 513, 730, 782, 795**

SWEET PEA—(1hr. 35m., '83) In Italian, Eng. subtitles. The comedy of a thirteen-year-old boy who becomes a father. Dir. Peter Del Monte. **76**

THAT CHAMPIONSHIP SEASON—(1hr. 48m., '82) Jason Miller's adaptation of his 1972 prizewinning play. Five men meet for the twenty-fourth year in a row on the anniversary of the year they won the state high-school basketball championship. That victory is the most important moment in their lives—the one moment of purity and glory. Can this really be true? Or has Miller contrived this situation in order to make easy points about American shallowness, American dreams and disillusions? As soon as the men clap each other on the back, we know trouble is near, for in serious American plays, joviality is the invariable prelude to heartbreak. This theatrical view of the American male as a boozing failure may be a cliché, but in a country devoted to success, the spectacle of failure will always have shock value, and, for many, the ring of poetic truth. Robert Mitchum rumbles hollowly as the coach, but Bruce Dern is moving as the dumb, corrupt, small-city mayor, and Stacy Keach gives a dignified performance as a soberly responsible man—a high-school principal—brought to an agonizing realization of his own medocrity. With Paul Sorvino and Martin Sheen. R. **72**

THEY CALL ME BRUCE?—(1hr. 27m., '83) A young Oriental man is mistakenly believed to be Bruce Lee: a spoof of martial arts films. With Margaux Hemingway, Johnny Yune and Pam Huntington. Dir. Elliott Hong. PG. **41, 58, 78, 103, 105, 201, 204, 210, 233, 237, 305, 413, 420, 423, 428, 518, 529, 541, 554, 561, 567, 600, 625, 629, 637, 709, 710, 714, 717, 745, 755, 777, 785, 790, 800, 806, 811, 819, 857, 862, 864**

THRESHOLD—(1hr. 37m., '83) A fictional, medically accurate account of an artificial heart transplant. With Donald Sutherland, Jeff Goldblum, Mare Winningham and John Marley. Dir. Richard Pearce. PG. **22, 62**

TIME FOR REVENGE—(1hr. 52m., '83) In Spanish, Eng. subtitles. Reviewed in this issue. **51**

★ **TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Anikó Iván and Sándor Soth. **90**

★ **TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from

Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has *more to say about sex roles and attitudes than most of* our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **9, 74, 85, 92, 104, 109, 113, 114, 205, 223, 234, 236, 303, 401, 402, 410, 412, 419, 448, 500, 521, 529, 531, 541, 550, 559, 567, 573, 602, 617, 622, 625, 632, 635, 649, 664, 707, 710, 712, 716, 717, 732, 745, 758, 774, 778, 782, 793, 795, 800, 807, 830, 854, 862, 863, 873, 878, 883**

TOY, THE—(1hr. 32m., '82) A ruthless Southern millionaire buys his bratty young son an unusual toy: a grown man. With Richard Pryor, Jackie Gleason, Teresa Ganzel, Wilfrid Hyde-White, Ned Beatty and Scott Schwartz. Dir. Richard Donner. PG. **24, 33, 80, 114, 202, 234, 237, 300, 408, 410, 426, 450, 531, 533, 559, 567, 606, 616, 632, 640, 658, 664, 667, 712, 719, 727, 732, 745, 777, 779, 806, 810, 873, 878, 884**

TRAIL OF THE PINK PANTHER—(1hr. 37m., '82) The continuing misadventures of Inspector Clouseau, who, in this opus, is missing—as is the Pink Panther diamond. With David Niven, Herbert Lom, Richard Mulligan, Capucine, Harvey Korman and Peter Sellers (in extant footage). Dir. Blake Edwards. PG. **32**

★**VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. **24, 32, 54, 109, 203, 234, 306, 403, 411, 417, 422, 428, 512, 517, 523, 528, 540, 558, 567, 602, 617, 627, 632, 650, 663, 700, 714, 719, 728, 730, 748, 775, 783, 792, 795, 803, 806, 830, 866, 878**

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. **16, 211, 723**

WINTER KILLS—(1hr. 35m., '83) The conspiracy and murder mystery based on Richard Condon's novel, re-edited since its 1979 release, with a new ending, by director William Richert. With Jeff Bridges, John Huston, Belinda Bauer and Elizabeth Taylor. R. **88**

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Reviewed in this issue. PG. **62**

Revivals

ALL ABOUT EVE—(2hrs. 13m., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty *and satiric, of the Broadway theater and its people.* Joseph Mankiewicz won Oscars both for writing and directing it; George Sanders won one as best supporting actor. **95**

ANASTASIA—(2hrs., '56) A fascinating mystery-melodrama of royal identity. Was the half-demented girl saved from drowning in Paris in 1922 the long-believed-dead Princess Anastasia Romanoff? Elaborately produced and superbly played, with Ingrid Bergman, Yul Brynner and Helen Hayes. Dir. Anatole Litvak. **10**

BANANAS—(1hr. 22m., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in the Cuban revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. **13**

BLACKMAIL—(1hr. 26m., '29) Alfred Hitchcock's, and Britain's, first talkie still holds up after all these *years. It concerns a young woman who is confronted* by a blackmailer after murdering a man who attempted to rape her. With Anny Ondra, Sara Allgood and Cyril Ritchard. **10**

BUS STOP—(1hr. 36m., '56) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field and Robert Bray. Dir. Joshua Logan. **96**

CHINA SYNDROME, THE—(2hrs. 2m., '79) A sensationally effective melodrama about an accident at a nuclear power plant and the efforts of a TV news reporter (Jane Fonda) and her cameraman (Michael Douglas) to prevent a corporate coverup. James Bridges directs with great assurance and Jack Lemmon displays his usual sense of physical and emo*tional detail.* **7**

FANTASIA—(2hrs., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. **44**

FOXES—(1hr. 46m., '80) This movie starts as a messy and sensual comedy of late adolescence, in which we get to see lower-middle-class life from the point of view of four sixteen-year-old girls in North Hollywood, but then it suddenly changes into a glum cautionary tale about the perils of growing up with weak parents. With Jodie Foster, Sally Kellerman and Cherie Currie. **7**

GUYS AND DOLLS—(2hrs. 25m., '55) Frank Loesser's version of a Damon Runyon story is one of the six or seven greatest Broadway musicals, with such songs as "If I Were a Bell," "Fugue for Tinhorns," "Take Back Your Mink," "I'll Know," etcetera, and many more. But its mixture of fantasy, caricature, innocence, and vulgarity does not transfer well to the screen, and it looks thin and artificial. Nor is it helped by the casting of Jean Simmons (nice, but not a singer), Frank Sinatra (breezy rather than earthy), and Marlon Brando (not only not a singer, but *weird).* Still, there are good performances by supporting members of the original cast—B.S. Pully, Stubby Kaye, and, singing "Adelaide's Lament," the incomparable Vivian Blaine. Dir. Joseph L. Mankiewicz. **96**

HAIL THE CONQUERING HERO—(1hr. 41m., '44) Marvelous satirical comedy by that great American *original, Preston Sturges, of a returning G.I. whose* buddies pass him off as a war hero to make his mother happy. The hoax gets out of control, and reaches the point where the townspeople elect nervous, protesting Eddie Bracken mayor. Sturges's wonderful eye for the surrealism of the everyday is given free play here. **89**

HAROLD AND MAUDE—(1hr. 31m., '71) A rich youth finds momentary happiness with an 80-year-old lady. There are a series of funny sick-humor gags, like faked suicides, but the set-up is too unbelievable to support the strained philosophy. With Bud Cort and Ruth Gordon. Dir. Hal Ashby. **10, 95**

HIROSHIMA, MON AMOUR—(1hr. 28m., '60) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eija Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. **10**

HUMORESQUE—(2hrs. 4m., '46) This adaptation of Fannie Hurst's novel is a finely produced, well acted drama of the rise of an East Side boy to eminence as a violinist. With John Garfield, Joan Crawford, Oscar Levant and magnificent violin sequences (offscreen) by Isaac Stern. Dir. Jean Negulesco. **10**

KIND HEARTS AND CORONETS—(1hr. 46m., '50) An astringent, vintage English comedy directed with style by Robert Hamer, with a superlative cast led by Alec Guinness in eight parts—all dodos whom Denis Price murders to get a title to which he is ninth in line. This neat little black comedy, totally cynical but genuinely witty, had to have a foolish moralizing ending tacked on to placate American censorship. **47**

LADY EVE, THE—(1hr. 37m., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharp, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. **89**

LAST YEAR AT MARIENBAD—(1hr. 32m., '62) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. A gorgeous couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's a ridiculous question, but the movie is fascinating. With Delphine Seyrig. Dir. Alain Resnais. **10, 95**

LE PLAISIR—(1hr. 34m., '54) In French, Eng. subtitles. One of Max Ophuls's greatest films, three Maupassant stories elaborately produced, wittily dialogued, and excellently played by an all-star cast, with Jean Gabin, Gaby Morlay, Danielle Darrieux, Madeleine Renaud, Simone Simon and Claude Dauphin. **96**

LES ENFANTS TERRIBLES—(1hr. 35m., '52) In French, Eng. subtitles. Two proud, imperious, amoral teenagers (Nicole Stéphane and Edouard Dermithe) locked in an incestuous relationship in the hothouse theater of their Paris apartment. A fascinating work, written by Jean Cocteau and directed by Jean-Pierre Melville. **4**

LIGHT AHEAD, THE—(1hr. 34m., '39) In Yiddish, Eng. subtitles. The love story of a blind girl and a lame boy in a little village of czarist Russia, based on a classic fable by Mendela Mocher S'forim. With David Opatoshu, Isidore Cashier and Helen Beverly. Dir. Edgar G. Ulmer. **90**

MILDRED PIERCE—(1hr. 50m., '45) A surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). Dir. Michael Curtiz. **10, 39**

MIRACLE OF MORGAN'S CREEK, THE—(1hr. 41m., '44) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down oftener and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. **89**

MON ONCLE D'AMÉRIQUE—(2hrs. 3m., '80) In French, Eng subtitles. Alain Resnais (*Last Year at Marienbad*) has come up with a new narrative form. As Henri Laborit, the biologist and student of human aggression, describes the instinctual nature of human conduct, we see the intertwined lives of three complex adults whose behavior illustrates Laborit's principles. Yet there's nothing cut-and-dried about the movie—the three stories are passionately written, directed, and acted. With Gérard Depardieu, Nicole Garcia and Roger-Pierre. **95**

NOSFERATU, THE VAMPIRE (1979)—(1hr. 53m.) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. **95**

PALM BEACH STORY, THE—(1hr. 30m., '42) A great, big-hearted Preston Sturges satire of people driven crazy by love and money. Claudette Colbert is the exquisite heroine, Joel McCrea the befuddled hero, Rudy Vallee (in a warm-up for his role as the pompous pushover of *How to Succeed in Business Without Really Trying*) the dimwitted Croesus. **89**

PETER PAN—(1hr. 17m., '52) *Walt Disney's animated* version of the novel by Sir James M. Barrie. Dir. Hamilton Luske, Clyde Geronime and Wilfred Jackson. G. **14, 42, 300, 511, 567, 613, 756, 773, 779, 822, 825**

RASHOMON—(1hr. 30m., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Bachiko Kyo. Dir. Akira Kurosawa. **47**

THAT NIGHT IN RIO—(1hr. 30m., '41) Madness rampant, with Alice Faye, Don Ameche in two roles, and Carmen Miranda in what seems like about 116. More tedious than funny—the sluggish pacing and lack of style don't help—but some camp humor, as in Ameche trying to be suave while singing something called "Chick-a-Chick-a-Boom". Dir. Irving Cummings. **10**

THAT OBSCURE OBJECT OF DESIRE—(1hr. 40m., '77) In French; Eng. titles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentlemen in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet and Angela Molina. Dir. Luis Buñuel. **96**

YOUNG ONE, THE—(1hr. 35m., '61) A powerful, vivid, absorbing adult drama of racial hatred set on a lonely island in the deep South. Splendidly acted and brilliantly directed. With Zachary Scott and Ber*nie Hamilton. Dir. Luis Buñuel.* **2**

THEATER

KEY TO ABBREVIATIONS

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DC	**Diners Club**
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Broadway

Previews and Openings

Monday, January 17

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Frank Dunlap. Previews now prior to a 1/30 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

THE MISANTHROPE—Brian Bedford, Carole Shelley, and Mary Beth Hurt in a new verse translation by Richard Wilbur of Moliere's comedy; directed by Stephen Porter. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. Preview prices: $21 across the board and $24 Sat. night. After opening: $27 across the board and $30 Sat. night. Previews now prior to a 1/27 opening. **Circle in the Square,** 1633 Bdway (581-0720). All major credit cards.

Tuesday, January 18

ANGELS FALL—Lanford Wilson's play that brings together a diverse group of people as they are sequestered in a New Mexican mission because of a nuclear mishap. Barnard Hughes and Fritz Weaver co-star, with Tanya Berezin, Nancy Snyder, Danton Stone, and Brian Tarantina; directed by Marshall W. Mason. (Has arrived on Broadway after a highly successful run at Circle Rep.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50; from 1/18. **Longacre,** 220 W. 48th (239-6200). 2 hrs. Credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Fri. at 8, $24-$30; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50; Sat. at 8, $26.50-$32.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. Major credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's delicious 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (239-6200). 2 hrs., 45 min. ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards. ●

84 CHARING CROSS ROAD—Ellen Burstyn stars in a play adapted and directed by James Roose-Evans based on Helene Hanff's autobiographical novel about an American author and a British clerk who works at an antiquarian bookstore in London. Joseph Maher as co-star is entirely winning, and Burstyn's fine timing and communicated pleasure make this an enjoyable performance. Tues. & Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2. $18-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs. Major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730).2hrs.,15 mins. Major credit cards.● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Gary Waldhorn, Tim Walker, and Nicholas Woodeson. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3, $27.50-$35; Wed. at 2, $22.50-$30. **Booth Theater,** 222 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MASTER HAROLD. . . and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, James Earl Jones, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Maureen McGovern, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. Thru 1/22, TV game show host Bert Convey replaces Raul Julia who will be on vacation; Julia returns to the show 1/26. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

PLENTY—The New York Shakespeare Festival play, written and directed by David Hare, after completely selling out off Broadway, has arrived uptown with original stars Kate Nelligan and Edward Herrmann. Also in the cast: Ben Masters, Pierre Epstein, and Jeff Allin. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, Wed. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; thru 3/27. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Cass Morgan, Tom Chapin, Rhonda Coullet, John Lenehan, Jimmy Ryan, and Bruce Samuels. Mon.-Thurs. at 8, $24.50-$26.50; Fri. & Sat. at 8, $25.50-$27.50; Wed. & Sat. at 2, $22.50-$24.50. **Princess,** 200 W. 48th (586-3903).

STEAMING—Nell Dunn's play, set in an East London public steam bath, calling for a cast of six women and one man, and a swimming pool on stage; directed by Roger Smith. With Pauline Flanagan, Judith Ivey (who is an unmitigated joy), Lisa Jane Persky, Polly Rowles, Linda Thorsen, Margaret Whitton. And there isn't a poor performance anywhere. The set, by Marjorie Bradley Kellog, is delightful. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 10 min. All major credit cards.

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$32.50. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (239-6200). 1 hr., 50 min. All major credit cards.

WHODUNNIT—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-

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Off Broadway

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Debra Mooney, Cara Duff-MacCormick, Amanda Carlin, Nicolas Hormann; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $12-$14. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Turnman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. It gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. Wed.-Sat. at 8, Wed. & Sat. at 2, Thurs. & Sun. at 3; thru 1/23. **American Place,** 111 W. 46th (247-0393).

THE DOUBLE GAME—Joan Copeland and Martin E. Brooks in Anastazia Little's comedy which takes place aboard a cruise ship in the 50s. Wed.-Sun. at 8; Sat. & Sun. at 3; $10. **Perry St. Theater,** 31 Perry St. (255-9186).

THE ENTERTAINER—Nicol Williamson stars in a revival of John Osborne's 1957 play about a seedy, failed music-hall performer; directed by William Gaskill. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Stage One, Roundabout Theater,** 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Ellen Barkin, and Deborah Hedwall. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $16. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Morgan Fairchild has joined the cast of Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7. **Fairbanks Theater,** 432 W. 42nd St. (279-4200).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

HANNAH—Blanch Baker, Sam Robards, and Lois Smith in a play with music and dance, written by Israel Eliraz, music by Mark Koptyman; directed and choreographed by Anna Sokolow, with her own dance troupe performing. True story based on Hannah Senesh's attempts to help Jews escape Hungary in 1943. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $18-$20; from 1/21. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 3/13. **Susan Bloch Theater,** 307 W. 26th (242-7800).

LET MY PEOPLE COME—A musical with music and lyrics by Earl Wilson Jr.; directed by Otto Maximilian. Tues.-Sat. at 8:15, Fri. & Sat. at 10:30, Sun. at 5:30; $15. **Carter Theater,** 250 W. 43rd (496-1235).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

LITTLE VICTORIES—Lavonne Mueller's play about Joan of Arc and Susan B. Anthony is the first presentation of the Women's Project's fifth season; directed by Bryna Wortman. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $8; from 1/26. **American Pl. Theater,** 111 W. 46 (247-0393).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues., Wed., Thurs. at 8, Sun. at 3 & 7:30, $15; Fri. at 8, Sat. at 7 & 10, $15-$18. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ● ●

POPPIE NONGENA—Elsa Joubert's story about a woman's daily struggle against black oppression; with an all-South African cast. Mon.-Sat. at 8. Wed. & Sat. at 2; $7.50-$20. **St. Clement's,** 423 W. 46th (489-2420).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. David Garrison stars in the title role. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20. **Lamb's Theater,** 130 W. 44th (997-1780).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $14-$18. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

AMERICAN JEWISH THEATRE—Robert Shaw's *The Man in the Glass Booth;* directed by Dan Held. With Albert Sinkys, Art Burns, Beatrice Pons, and Vera Lockwood. Wed., Thurs. & Sat. at 8, Sun. at 3 & 7; $9; thru 2/20. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

CIRCLE REPERTORY—Debra Mooney, Ben Siegler, Julie Bovasso, Christina Estabrook in A.R. Gurney's *What I Did Last Summer,* about a boy's coming of age during a summer in World War II; directed by Joan Micklin Silver; Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $15-$17.50; from 1/19. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CSC REP—*Wild Oats, Ghost Sonata,* and *Faust,* Parts 1 & 2. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11. **CSC Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATRE—Stephen Crain stars in *The Robber Bridegroom,* a bluegrass musical which takes place on the banks of the Mississippi, based on Eudora Welty's novella; book and lyrics by Alfred Uhry, music by Robert Waldman; directed by Richard Casper. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 1/30. 310 Riverside Drive, entrance on 103rd St. (663-2028).

JEAN COCTEAU REP—Strindberg's *Swanwhite,* G.B.S.'s *Saint Joan,* Sartre's *The Condemned of Altona.* **Theatre,** 330 Bowery (677-0060).

LA MAMA E.T.C.—*The Tibetan Book of the Dead,* written by Jean-Claude van Itallie from translations of Tibetan texts, directed by Assurbanipal Babilla. Play describes the journey from life to death to rebirth Tues.-Sun. at 7:30, Sun. at 3; $10. 74A E. 4th St. (254-6468).

MANHATTAN THEATER CLUB—Upstage: Catherine Hayes's *Skirmishes,* about the battle between two sisters over their dying mother; directed by Sharon Ott. With Suzanne Bertish, Fran Brill, and Hope Cameron. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18; thru 1/30. Downstage: Edward Bond's *Summer,* about people who live their lives against a background of conflict; with Frances Sternhagen, Caitlen Clarke, David Pierce, Tom Brennan. 1/25-3/6; $16-$22. 321 E. 73rd (472-0600).

MANHATTAN PUNCH LINE—Revival of George S. Kaufman's *The Butter and Egg Man,* a satire about a country youth who comes to New York to be a producer and ends up a flop; directed by Steve Kaplan. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8. **A. & D. Theater,** 410 W. 42nd (279-4200).

NEGRO ENSEMBLE COMPANY—Ray Aranha's *Sons and Fathers of Sons* centers on the lives of a college student, a history professor and the son of a Southern share-cropper as they become entwined; directed by Walter Dallas. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$12.50; thru 2/20. **Theater Four,** 424 W. 55th (246-8545).

NEW YORK SHAKESPEARE FESTIVAL—Caryl Churchill's new play, *Top Girls;* directed by Max Stafford-Clark. Story deals with the plight of women adventurers past and present. The play is a puzzle the audience must fit together, and though the pieces do not altogether cohere, they insidiously suggest and powerfully provoke speculation, With Selinda Cadell, Lindsay Duncan, Deborah Findlay, Carole Hayman, Lesley Manville, Gwen Taylor, and Lou Wakefield. Tues.-Sun. at 8, Sat. & Sun. at 3. **Public Theater,** 425 Lafayette St. (598-7150).

1982 THEATRE COMPANY—Brecht's *In the Jungle of Cities,* about two desperate men who set out to destroy each other; 1/27 & 28 at 8 p.m. Aspazija's *The Silver Veil,* a fantasy of revolution; 1/29 at 8; 1/30 at 2:30 & 8; $10. **Perry St. Theater,** 31 Perry St. (255-7190).

PRODUCTION COMPANY—Nicholas Kazan's *Blood Moon,* directed by Allen R. Belknap, is about the events involved in the destruction of one woman's innocence. Tues.-Fri. at 8, Sat. at 3 & 8; $10; thru 1/29. In rep with *The Gilded Cage,* revival of music-hall entertainment conceived and directed by James Milton, about the rise and fall of showgirl Evelyn Nesbit. Mon. at 8, Thurs.-Sat. at 11, Sun. at 7 & 10; $10; thru 1/30. 15 W. 28th St. (686-1470).

REPERTORIO ESPANOL—Emilio Carballido's *Te Juro Juana, Que Tengo Ganas* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru January; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Phyllis Craig's *The Perfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru January. **Theater,** 301 W. 55th (997-9582).

78TH ST. THEATRE LAB—Nine one-acters by new playwrights in rotating rep. Sun.-Wed. thru 1/31, at 8:30. Oscar Brand's *It's a Jungle Out There.* Thurs. & Fri. thru 1/28, at 8:30; $6. 236 W. 78th St. (595-0850).

SOHO REP—*Fanshen,* by David Hare, is about a small village caught in the upheaval of the Chinese Revolution; directed by Michael Bloom. 1/27-2/20; $8. 19 Mercer St. (925-2588).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro. Fri.-Sun. at 8; $5; thru 2/28, in rep with Chekhov's *Uncle Vanya.* **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADAM—Musical about the flamboyant congressman from Harlem, starring Reuben Green and Jackee Harry; book by June Tansey, music and lyrics by Richard Ahlert; directed by Don Evans. From 1/20; $5. **Henry St. Settlement,** 466 Grand St. (598-0400).

THE AMERICA HOUR—By and with Jim Neu and SK Dunn; music by Paul Galasso; directed by Linda Mussman; all about routines in communication. Thurs. & Fri. at 8, Sat. at 8 & 10; $5; thru 2/6. **Time & Space,** 139 W. 22nd (243-9268).

ANGELUS—Gene Ruffini's play, directed by Tony Napoli, tells of a clash of old and new world values in an Italian-American household in present-day Bronx. Wed.-Sat. at 8; $5; thru 1/29. **ATA Theater,** 314 W. 54th (581-3044).

THE BOY'S OWN STORY—Jim Piddock in Peter Flannery's comedy about a goalkeeper's feelings during the course of a match; directed by Richard Seyd. Wed.-Sat. at 8, Sun. at 3; $8. **York Theater,** 2 E. 90th (534-5366).

CANDIDA—G.B.S.'s drama about complications which ensue when an adolescent poet falls in love with a preacher's wife, starring Elissa Napolin, Robin Lawson, and James Mavor Morrell. Thurs.-Sat. at 8, Sun. at 3; $6; thru 2/13. **Alvina Krause Theater,** 306 W. 38th (564-3293).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

COMPANY—Samuel Beckett's work, adapted for the stage as a monologue in three voices and starring Frederick Neumann; directed by Honora Fergusson, with music by Philip Glass. Fri.-Sun. at 8, Sat. & Sun. mat. at 3; thru 1/30. **Public/Other Stage,** 425 Lafayette St. (598-7150).

CRAZY AS ZALOOM—One-man theater hi-jinks with Paul Zaloom. Wed.-Sun. at 8; $4; thru 1/23. **Theater for the New City,** 162 Second Ave. (242-5318).

DADDIES—Douglas Gower's two-character play with two men who are having relations with the same woman; directed by Douglas Aibel. Thru 1/30; $8. **Vineyard Theater,** 309 E. 26th (683-0696).

DICK DETERRED—David Edgar did the book and lyrics and William Schimmel the music for this musical farce; directed by George Wolf Reily. Mon.-Sat. at 8, Sun. at 3; $7; thru 2/6. **William Redfield Theater,** 354 W. 45th (582-7862).

DOG BISCUITS AND SWEET CANARIES—Frederick Wagstaff's comedy about people in a college town. 1/19-22 at 8, 1/23 at 3; $4. **Wonderhorse,** 83 E. 4th St. (533-5888).

DOUBLE BILL—Harold Pinter's *Dwarfs* and *A Slight Ache,* both dealing with human relationships pushed too far; directed by Robert Anthony. Thurs.-Sat. at 8, Sun. at 3; $6; thru 2/6. **Classic Theater,** 114 W. 14th (673-1043).

AN EVENING OF TERRENCE MCNALLY—His two comedies, *Noon* and *Dunelawn,* directed by David DiSavino and Steve Zimmer. Fri.-Sun. at 8; $4; thru 1/30. **Courtyard Playhouse,** 39 Grove St. (620-7110).

FIFTY MILLION FRENCHMEN—Words and music by Cole Porter (1929), book by Herbert Fields; directed by Barbara Vann. Wed.-Sat. at 8, Sun. at 3:30; $4-$7; thru 2/20. **Medicine Show,** 6 W. 18th St. (255-4991).

THE FIREBUGS—Max Frisch's comedy about firefighters, men who set fires for kicks, and a house of hypocrites; directed by Stephen Helper. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 1/29. **Actor's Outlet,** 120 W. 28th (869-3981).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

GENUINE RHINESTONES—Vincent Gaeta's play, directed by Judith Joseph. Thurs.-Sat. at 8, Sun. at 3; $5; thru 2/6. **Marquee Theater,** 189 Second Ave. (673-6341).

GODSPELL—A revival of the 1971 musical, brought up to date, by John Michael Tebelak with music by Stephen Schwartz. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10:30; $7; 1/20-29. **Open Gate Theater,** 29th St. & 1st Ave. (684-8660).

THE MARRIAGE—Gogol's tragi-comedy of the foibles of life, love, and property. Traditional Russian dance is featured. $6; thru 1/23. **Educational Alliance** 197 E. Broadway (475-6200).

THE MARRIAGE CONTRACT—Ephraim Kishon's play, in Yiddish, with music and lyrics by Shimon Cohen and Moshe Sacher, revolving around the search for a religious contract, which the in-laws of a groom-to-be have requested prior to the wedding; directed by Israel Beker. With Leon Liebgold, Ruth Kaminska, and Ibi Kaufman. Sat. at 8, Sun. at 2 & 5:30; $6-$10; thru 3/27. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

THE MODERN LADIES OF GUANABACOA—Eduardo Machado's play about the rise of a middle-class Cuban family during the late 20s and early 30s; directed by James Hammerstein. Tues.-Sat. at 8, Sun. at 2 & 7; $10; 1/19-2/13. **Ensemble Studio,** 549 W. 52nd (247-4982).

MUMMENSCHANZ—A Swiss mime group, using amphibious animals, caterpillars, monsters, fantasy figures, all commenting on the human condition. 1/20-26; $12.50. **92nd St. Y,** at Lexington (427-6000, ext. 134). Also playing 2/6 at 3 p.m. Colden Center, Queens College (793-8080).

NAKED HIGHWAY—Matt Creeger's comedy/drama; directed by Joe Gage. Wed. & Thurs. at 8, Fri. & Sat. at 8 & 11; Sun. at 3 & 7; $14 & $16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

OFF THE WALL—*(Or, Did I Put My Foot in Your Mouth?)* Musical comedy revue, political satire and improvisation. Tues. & Sun. at 7:30, $8; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

ONE-ACT PLAYS—Annual American Theatre of Actors Festival of one-acters; each week in the engagements has two new plays. Wed.-Sat. at 8; $5; thru 2/5. **ATA Annex,** 314 W. 54th (581-3044).

SHEEN'S OUTSIDE—Ray Dobbins's play all about the ghost of Bishop Sheen; directed by Jon Stolzberg. With Tom DiCillo, Mary Lou Fogarty, Ondine, and Bill Rice. Thru 1/22 at 11 p.m.; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

SKYLINE—Musical, set on New York's trendy Upper West Side, with book and music by Sonny Casella, about a stockbroker and a songwriter. Tues.-Fri. at 8, Sat. at 7 & 11; $10; thru 1/29. **American Theater of Actors,** 314 W. 54th (307-6325).

SUNDAY AFTERNOON—Steve Axelrod stars in Marshall Borden's play about one day in the life of a New York truck driver obsessed with TV football, to the extent that his marriage is threatened. Tues.-Sat. at 8, Sun. at 3; $4. **Lion Theater,** 422 W. 42nd (279-4200).

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ILYA BOLOTOWSKY—Paintings from the 50's/Final paintings. Thru 2/12. Washburn, 42 E. 57th/113 Greene (753-0546).

ARTHUR CADY—Flawless landscapes, some segmented, thru 1/26. Fischbach, 29 W. 57th (759-2345).

RAY CIARROCHI/JOE SHANNON—Lush landscapes in pastel on paper/Lovers, discretions, and lies in oils. Thru 2/28. deNagy, 29 W. 57th (421-3780).

DAVID DEWEY—The sun and suburbia in big watercolors, thru 1/29. Tatistcheff, 38 E. 57th (888-1599).

HERVE DIROSA—Brightly-colored, comic grotesqueries using body-obsessed images/America in forty hand-colored and air-brushed photos. Thru 2/5. Gladstone, 41 W. 57th (758-6765).

STEPHEN EDLICH—Collages done in the past two years,thru 2/1. Marlborough, 40 W. 57th (541-4900).

JACKIE FERRARA—New sculpture, thru 2/5. Protetch, 37 W. 57th (838-7436).

SAM FRANCIS/HANS HOFMANN—Recent splattered canvases, a large triptych/24 paintings on paper from 1958 to 1965. Thru 1/29. Emmerich, 41 E. 57th (752-0124).

WILLIAM GATEWOOD—Layered abstract drawings and collage, thru 1/29. Markel, 50 W. 57th (581-1909).

ELGA HEINZEN—Meticulously painted trompe l'oeil towels, bathrobes, jeans, thru 1/29. Kornblee, 20 W. 57th (586-1178).

CLINTON HILL—Paintings and works on paper, thru 2/5. Pearl, 38 E. 57th (838-6310).

JOHN HIMMELFARB—Paintings, prints, drawings, thru 2/3. Dintenfass, 50 W. 57th (581-2268).

SIDNEY LAUFMAN—Direct rendering of the landscape in oils, thru 2/8. Deutsch, 20 W. 57th (765-4722).

LOREN MADSEN—A large timber, slate, granite, wire sculpture and drawings, thru 1/22. McKee, 41 E. 57th (688-5951).

MICHAEL MALPASS—Recent sculpture, thru 2/12. Zarre, 41 E. 57th (752-0498).

ELISEO MATTIACCI—Mixed-media sculpture, 1/18-2/12. Iolas-Jackson, 52 E. 57th (755-6778).

LOUISE NEVELSON—New Cascades-Perpendiculars-Silence-Music, thru 2/19. Pace, 32 E. 57th (421-3292).

THOMAS NOZKOWSKI—Rich color, painterly abstractions, 1/18-2/12. Esman, 29 W. 57th (421-9490).

ALICE H. PROSKAUER—Abstract space in acrylics, thru 1/29. Viridian, 52 W. 57th (245-2882).

MIA WESTERLUND ROOSEN/JOAN SNYDER—A six-foot copper and concrete arc, bent-column/Abstractions, triptych. Thru 1/22. Hamilton, 20 W. 57th (765-5915).

FRED SANDBACK—Six constructions, 1967 plus recent graphics, thru 1/22. Goodman, 24 W. 57th (977-7160).

BERNARD SANDERS—Realistic prints of the 30's, 1/18-2/19. Sumers, 50 W. 57th (541-8334).

HUNT SLONEM/JACK YOUNGERMAN—Large scale narratives and floral tributes/Six prints based on Eastern meditational Mandala images. 1/19-2/19. Rosenberg, 20 W. 57th (757-2700).

HARRY SOVIAK—Painted steel sculpture in vase shapes, watercolors, thru 1/27. Adler, 37 W. 57th (980-9696).

FRANK STELLA—Works on paper from all periods, thru 1/29. Getler/Pall, 50 W. 57th (581-2724).

MARIANNE STIKAS—Amphoras in a landscape, thru 2/12. Baskerville & Watson, 24 W. 57th (582-0058).

RICHARD STOUT—Biomorphic abstractions, some with theme of desire, thru 2/5. Touchstone, 29 W. 57th (826-6111).

JO WARNER—Still lifes in oil, thru 1/29. Phoenix, 30 W. 57th (245-5095).

Madison Avenue and Vicinity

MARIO AVANTI—Color mezzotints from the past seven years, thru 2/5. AAA, 663 Fifth (755-4211). Mon.-Sat. 10-6.

J.L. BENEDIT—New watercolors and objects, 1/20-2/27. CDS, 13 E. 75th (772-9555).

ROBERT BRANDY—Assemblage and collage on canvas and paper, thru 1/29. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

TOM BUTTER/STUART DAVIS—Abstract fiberglass and resin sculpture/Havana landscapes in watercolors from 1918. Thru 2/3. Borgenicht, 724 Fifth (247-2111).

ANDRE DUNOYER DE SEGONZAC—The south of France, Paris in still lifes, landscapes, figures, thru 2/5. Weintraub, 992 Madison (879-1195).

JOSEPH DIGIORGIO—The Blue Ridge Mountains in Cray-pas on rag paper, 1/22-29/Paintings, thru 1/22. Siegel, 29 E. 73rd (288-9200).

FRANK FAULKNER—High-color, textured acrylics with sexual suggestions, thru 1/29. Knowlton, 19 E. 71st (794-9700).

CECILY BARTH FIRESTEIN—Rubbings of historic edifaces in New York City and Spain, thru 2/4. The Spanish Institute, 684 Park (628-0420). Mon.-Fri. 12-6.

VILHELM HAMMERSHOI (1864-1916)—Haunting, still interiors, portraits in muted tones, thru 1/28. Wildenstein, 19 E. 64th (879-0500). Mon.-Fri. 10-5.

KAWASE HASUI (1883-1957)—Wood block landscapes, thru 2/26. Ronin, 605 Madison (688-0188).

JAN HENLE—Topographical film drawings, thru 2/12. Fourcade, 36 E. 75th (535-3980).

WILLIAM KIENBUSCH—A memorial, thru 2/5. Kraushaar, 724 Fifth (307-5730).

MICHAEL KLEZMER—Drawings, 1/18-2/12. Staempfli, 47 E. 77th (535-1919).

KOENIGSTEIN—Pencil on paper and graphite on aluminum drawings, 1/22-2/16. Elkon, 1063 Madison (535-3940).

HELEN MEYROWITZ—Drawings of female figures wrapped in sheets, thru 2/12. Payson.-Weisberg, 822 Madison (249-1666).

MARK PEISER—Poured glass sculpture, thru 1/29. Heller, 965 Madison (988-7116).

JACK ROTH—Recent paintings and works on paper, thru 1/27. Knoedler, 19 E. 70th (794-0550).

EGON SCHIELE—34 portraits by this Austrian expressionist, thru 2/12. Sabarsky, 987 Madison (628-6281).

LAURA SHECHTER—New paintings, thru 1/29. Forum, 1018 Madison (772-7666).

ANDREW STEVOVICH—Intimate scenes with psychological implications, thru 2/17. Coe Kerr, 49 E. 82nd (628-1340). Mon.-Fri. 9-5, Sat. 10-5.

JOHN STORRS—Paintings, sculpture, and drawings, thru 1/26. Schoelkopf, 825 Madison (879-4638).

MARJORIE STRIDER—Symbolic sculpture with the 50 states as theme, thru 1/29. P., M. & Stein, 903 Madison (734-3373).

MICHAEL TINGLEY/JILL VINEY—Multi-media mobiles/Molecular translucent sculpture. Thru 1/30. Birdhouse Annex, 830 Fifth at 64th (360-8141). Thurs.-Sun. 11-6.

BRAM VAN VELDE—Graphics, thru 2/12. Lefebre, 47 E. 77th (744-3384).

CATHARINE WARREN—Patterned abstractions in acrylic and rice paper on canvas, thru 2/12. Acquavella, 18 E. 79th (734-6300).

SoHo

JAMES BIEDERMAN—Painted wood sculpture and large mixed-media drawings, thru 1/29. Weber, 142 Greene (966-6115).

IAN CARR-HARRIS—Five sculptural installations, thru 2/12. 49th Parallel, 420 W. Broadway (925-8349).

DAVID DALESSANDRO—Cubistic boxers and marching musicians, 1/21-2/9. Bowery, 121 Wooster (361-1056).

SUZANNE D'AVANZO/ELIZABETH SOLLEY—Color lino-cuts/Portraits. 1/22-2/10. Ward-Nasse, 178 Prince (925-6951).

NANCY DWYER—New paintings, thru 2/11. Semaphore, 462 W. Broadway (228-7990).

NATALIE EDGAR—Works, thru 1/29. Ingber, 460 W. Broadway (674-0101).

BRIAN ENO—"Mistaken Memories," a video installation, thru 2/5. Concord, 451 Broome (925-2994).

GARY GODBEE—Still landscapes in oil on paper, thru 2/13. Central Falls, 478 W. Broadway (475-3333).

JULIE GRAHAM/STAN SNYDER—Oil sticks on paper/Tubular and geometric form sculpture. 1/19-2/22. 22 Wooster (431-6445).

GEORGE GREEN/C.J. YAO—Trompe l'oeil abstractions/Cityscapes in photorealist screenprints. Thru 1/29. Meisel, 141 Prince (677-1340).

HEDI KYLE—Shell inspired books, thru 1/28. Center for Book Arts, 15 Bleecker (460-9768).

PAUL LANDACRE/DOUG MARTIN—Metaphors for nature in large abstractions/Wood engravings. Thru 1/22. Thorp, 419 W. Broadway (431-6880).

RONNIE LANDFIELD—Colorfields, thru 1/29. Cowles, 420 W. Broadway (925-3500).

GAIL LE BOFF/SUSAN ROECKER—Manipulated color photos/Drawings of reinterpreted landscapes. Thru 2/16. Soho 20, 469 Broome (226-4167).

DAVID LOWE—Landscapes, 1/21-2/9. Prince Street, 121 Wooster (226-9402).

ROBERT MORRIS/ROBERT RAUSCHENBERG/MARGRETE SORENSEN—Large black and white figurative drawings/Photographic images on ceramic, paper works done in China/Labyrinthine constructions. Thru 1/29. Castelli, 142 Greene and 420 W. Broadway (431-5160).

ROBERT MORRIS—Plaster reliefs and large charcoal, graphite drawings, thru 1/29. Sonnabend, 420 W. Broadway (966-6160).

MARY NAPOLITANO—Still life in watercolors and oils, thru 1/19. First Street, 386 W. Broadway (226-9011).

JAMES ROBERT NELSON—Abstractions and corrugations, thru 2/9. Inroads, 150 Mercer (226-6622).

DOUG OHLSON—Color relationships within a looser grid, thru 1/29. Caldwell, 383 W. Broadway (966-6500).

JUDY PFAFF—An integrated environmental installation, thru 1/29. Solomon, 392 W. Broadway (925-1900).

NINA RAGINSKY/FUMIO YOSHIMURA—Hand-colored portrait photos of friends from British Columbia/Meticulously carved wood fish, plants, flowers. Thru 2/2. Hoffman, 429 W. Broadway (966-6676).

GARY RAUCHBACH—Luminous color abstractions, thru 2/3. Eno, 101 Wooster (226-5342).

GERHARD RICHTER—Recent paintings, thru 1/29. Sperone Westwater Fischer, 142 Greene (431-3685).

STAN SMOKLER—Steel sculpture using discarded objects, thru 1/24. Vorpal, 465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

GARY STEPHAN—Architectonic abstractions, thru 1/29. Boone, 420 W. Broadway (966-2114).

TANIA (1924-1982)—Collages, thru 2/26. Buecker & Harpsichords, 465 W. Broadway (260-3480).

GORDON VOISEY—"The Garden Gate," menacing vistas, thru 1/29. Kitchen, 484 Broome (925-3615).

Other

YOSHIKO BRIGHT/MIKYUNG KIM—The rectangle/Ceremonial installation in mixed-media. Thru 1/29. Painting Space 122, 150 First (383-4204).

EVA HESSE—92 drawings from 1966 to 1970 and six mixed-media sculptures, thru 2/19. Grey, NYU, 33 Washington Pl. (598-7603). Tues., Thurs. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5.

LOUISE KRAMER—Anna in relief sculpture, thru 1/29. A.I.R., 63 Crosby (966-0799).

KEIICHIRO MOMOSE/PAUL SISKO—Marble block sculpture/Metal sculpture. Thru 1/30. Noho, 542 LaGuardia Pl. (473-9619).

STEVEN PARRINO/KENDALL SHAW—Contemporary abstractions/Hard-edge optical abstractions and a large canvas of baseball players. Thru 1/31. Nature Morte, 204 E. 10th (420-9544). Thurs.-Sun. 12-6:30.

MARIE-LOUISE PAULSON—Large canvases of sofas covered with fruit, vegetables, thru 1/31. Small Walls, 102 Forsyth (431-5294). Wed.-Fri. 1-5, Sat. 11-5.

ROBERT QUIGLEY—People, fragments, and fabrics, thru 3/12. Zim-Lerner, 123 University Pl. (777-1907). Mon.-Sat. 12-6.

GROUP SHOWS

57th Street

DONSON—38 E. 57th (355-6970). Altdorfer, Pissarro, Rembrandt, and other Old Master prints, thru 2/28.

FRUMKIN—50 W. 57th (757-6655). Self-portraits by Arneson, Colescott, Ferrer, Grooms, Saul, thru 1/27.

GALERIA JOAN PRATS—29 W. 57th (486-6770). Books and graphics by Marca-Relli, Picasso, Tamayo, thru 1/31.

GALLERI BELLMAN—41 E. 57th (486-7944). 100 paintings and graphics by the German Expressionists, 1/18-2/19.

HABER THEODORE—29 W. 57th (752-3338). Color and contradictions by sculptors Buehner, Snyder, and Watcke, thru 1/29.

KENNEDY—40 W. 57th (541-9600). The American Traditon in the 18th and 19th centuries including Copley, Peale, Twachtman, thru 1/29.

MIDTOWN—11 E. 57th (758-1900). Binford, Bishop, Cadmus, Thon, five others, thru 1/29.

OSCARSSON HOOD—41 W. 57th (750-8640). Aycock, Ferrara, Heizer, Highstein, Stackhouse, thru 2/5.

PORTNOY—56 W. 57th (757-0461). Ceramics and glass made in the 70's, thru 3/1.

SACHS—29 W. 57th (421-8686). Eight painters and two sculptors, thru 2/3.

Madison Avenue and Vicinity

ARMAN—817 Madison (570-2700). Women including Armstrong, Buonagurio, Fisher, thru 1/29.

GIBSON—205 E. 78th (772-2332). Extended drawings by Oppenheim, Serra, thru 2/12.

LABOETIE—9 E. 82nd (535-4865). Collages and reliefs from 1910 to 1945 by Arp, Ernst, Exter, Gabo, Moholy-Nagy, thru 1/29.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, thru 2/28.

ODYSSIA—730 Fifth (541-7520). Birmelin, Kahn, and Portnow, thru 2/5.

ROLLY-MICHAUX—943 Madison (535-1460). Graphics by Marini, Miro, naive paintings by McKnight, thru 2/25.

SOLOMON—959 Madison (737-8200). Avery, Frankenthaler, Rauschenberg, thru 1/31.

SPANIERMAN—50 E. 78th (879-7085). 19th and 20th century paintings, some American Impressionists, thru 1/29.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. Unprotected landmark buildings in the Bronx, Brooklyn, Queens, Staten Island, plus the proposed conversion of W. 27th Street by Sartogo and Schwarting, thru 2/19.

YORK—21 E. 65th (772-9155). Americans Demuth, Metcalf, Peto, Roesen, Stella, thru 1/31.

Soho

AICH—386 W. Broadway (226-7433). Modern Native American abstractions, 1/21-3/18.

BOWERY—121 Wooster (226-9543). Rural New York State by Carr, portraits and pastel landscapes by Cuttler, large cut paper collages by Virgil, thru 1/19.

CENTRAL HALL—386 W. Broadway (226-9215). Members, thru 1/30.

COOPER—155 Wooster (674-0766). Johns, Mangold, Marden, Rothenberg, 1/18-2/23.

55 MERCER ARTISTS—55 Mercer (226-8513). Adams, Armstrong, Cole, Doyle, many others, thru 2/5.

14 SCULPTORS—164 Mercer (966-5790). Four new members including fused steel, clay, melted glass, and copper figures by Grillo and "Jazzscapes" by Hallas, thru 1/29.

HUTCHINSON—138 Greene (966-3066). "Paint as Image," by Berthot, Klein, Marden, Resnick, Ryman, 1/22-2/19.

MILLIKEN—98 Prince (966-7800). Twenty rotating artists, thru 2/2.

RICCO-JOHNSON—475 Broome (966-0541). American Folk Art, thru 1/31.

SHAFRAZI—163 Mercer (925-8732). "Champions," Ahearn, Basquiat, Cutrone, Scharf, thru 2/19.

SOHO CENTER—114 Prince (226-1995). Calligraphic, color abstractions by Arapoff, nudes in dream-like landscapes by Vaterlaus, thru 2/5.

STOREFRONT—51 Prince (431-5795). Wed.-Sun. 1-7. Two installations, thru 2/5.

Other

ALAN—1568 Second (744-4070). 19th and early 20th century Americans including Crane, Ochtman, thru 2/2.

ARTISTS SPACE—105 Hudson (226-3970). "Dark Rooms," five slide installations, 1/22-2/19.

CLOCKTOWER—108 Leonard (784-2084). Wed.-Fri. 1-6, Sat. 10-6. Twelve artists from Europe, Australia, and Canada, thru 2/12.

ELEMENTS—90 Hudson (226-5910). Large scale clay works for public spaces, thru 2/12.

F.I.T.—27th and Seventh (760-7614). Tues. 10-9p.m., Wed.-Sat. 10-5. "The Undercover Story," intimate apparel from the 1780's to the present, thru 5/7.

FRANKLIN FURNACE—112 Franklin (925-4671). The Carnival by Antonakos, Cummings, Roth, Simpson and artists use of language, thru 2/5.

JUST ABOVE MIDTOWN—178 Franklin (966-7020). Paintings on paper by Mingo, painted sculpture by Tymeson, and an installation by C. Bourgeois, thru 1/26.

OIA/GREENE SPACE—105 Greene (929-6688). Brown, Floeter, Johnson, Romano, thru 1/29.

ONE PENN PLAZA—231 W. 33rd (239-7400). Mon.-Fri. 9-5. Contemporary realism by Georges, Grillo, Matthiasdotter, Trieff, thru 1/28.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 1-6. The 60's in painting, sculpture, video, film, music, photography, fashion, thru 3/13.

SPACED—165 W. 72nd (787-6350). Drawings from Cathedral, Pyramid, City, and Castle by Macaulay, thru 2/5.

SURROGATE'S COURT—31 Chambers (566-0598). Mon.-Fri. 9-5. La Guardia: A Great Mayor of A Great City, thru 3/31.

TEN WINDOWS—Eighth at 53rd (475-5831). Projects for large scale works by ten artists, thru 2/3.

WESTBETH—463 West (685-9038). Cuban posters and photographs from 1959 to the present, thru 2/9.

WINDOWS ON WHITE—62 White (596-7451). Thirty women creating protective devices, thru 1/30.

Photography

STEVEN BAMBERG—Hasidism and "Urban Nomads," a Bronx motorcycle gang, thru 1/29. OK Harris, 383 W. Broadway (431-3600).

HERTHA BAUER—Manhole and other covers of New York City, thru 1/31. New School, 66 W. 12th (741-5687). Mon.-Fri. 10-5.

SONJA BULLATY/ANGELO LOMEO—Windows by this husband and wife, 1/20-2/19. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

CITY—2 Columbus Circle (974-1150). Nightime New York City, 1930 to 1982 by Abbott, Davidson, Feininger, Frank, Weegee, thru 2/16. Mon.-Fri. 10-5:30.

ROGER CUTFORTH—Photographic landscapes, thru 2/5. Bromm, 90 W. Broadway (732-6196).

H.C. ELLIS—Paris in La Belle Epoque using flash photography, thru 1/28. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

BERNARD FAUCON—New large images, thru 1/29. Castelli, 4 E. 77th (288-3202).

YECHIAM G. GAL—Jewish poverty in the South Bronx, thru 1/30. St. John the Divine, 1047 Amsterdam at 112th (678-6913).

GLADSTONE—41 W. 57th (758-6765). Hand-colored American propaganda photos from 1948, thru 2/5.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Scandinavia including portrait of Edvard Munch, Lapland, Arctic explorers, contemporary images, thru 2/27.

LEDEL—168 Mercer (966-7659). Afghanistan and Morocco by Drummond, Foster, and Ivany, thru 1/29.

PHILIP LIEBERMAN—Zurich, France, quixotic moments, thru 1/29. Urdang, 23 E. 74th (288-7004).

ROBIN M. LOVE—Satirical self-portraits done for Playboy, thru 2/5. Visual Arts, 137 Wooster (598-0221).

CYNTHIA MACADAMS—The female nude, thru 1/27. Parsons, 2 W. 13th (741-5361). Mon.-Fri. 9-9 p.m., Sat. 9-6.

WILLY MAYWALD—Chagall, Leger, Picasso in their studios, thru 2/5. Kahan, 922 Madison (744-1490).

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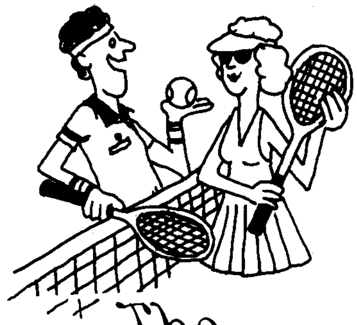

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ART

WILLY MAYWALD—Paris Couture, 1935 to 1965, thru 2/5. F.I.T., 227 W. 27th (760-7614). Tues. til 9, Wed.-Sat. 10-5.

DUANE MICHALS—Painted photos, multiple exposures, sequences, and portraits, thru 2/5. Janis, 110 W. 57th (586-0110).

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8 p.m., Fri. 12-4. Urban inhabitants at slow speeds by Hillman, reflective city windows by Levin, and aerial views by Munson, thru 1/30.

PRAKAPAS—19 E. 71st (737-6066). Constructivism and photography including Albers, Moholy-Nagy, Rodchenko, Veronesi, thru 2/12.

LINN SAGE—Maine, masks, and tandem images, thru 2/4. Pfeifer, 825 Madison (737-2055).

SOHO PHOTO—15 White (226-4265). Portraits by the Canadian Dru, plus members, thru 2/4.

STALEY-WISE—111 Wooster (431-7292). Men of style from 1920 to the present by Avedon, Horst, Hoyningen Huene, Penn, thru 1/22.

JAMES VAN DER ZEE—Harlem for over fifty years, 1/19-2/14. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

LEROY WOODSON, JR.—Iraq, Nigeria, Jamaica, Warhol, and John Lennon, 1/21-2/23. Rosenberg, 115 Wooster (431-4838).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Glen Lukens: Pioneer of the Vessel Aesthetic: 26 works in clay and glass; thru 3/30. . . Czechoslovakian Glass: Seven Masters; thru 3/30. . . Selections from the Permanent Collection. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. Pattern: The Decorated Surface; thru 1/28.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . North American Indians. . . Star Gods of the Ancient Americas; thru 3/27. . . Exploring The Deep Frontier; 1/18-5/15.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Everest: As It Has Never Been Seen; thru 1/23.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . From the Millicent Rogers Collection; thru Jan. . . Carl Larsson; thru 1/30. . . Gene Davis: 30 Years of Drawing; thru 2/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50, ($2 from 1/25); free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/30. . . American Picture Palaces; thru 2/27. . . Tiffany Studios: Metalwork and Other Decorative Arts; 1/18-4/17.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. French Clocks in North American Collections; thru 1/30.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Permanent Collection Gallery: 60 Works: The Peggy Guggenheim Collection; thru 3/13. . . American Sculpture from the Permanent Collection; thru 3/13. . . Modern Masters. . . Yves Tanguy: A Retrospective; 1/21-2/27. . . An Homage to Joan Miró at 90; 1/21-2/27.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity. . . A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870. . . Max Weber: American Modern; thru 1/23.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. . . The new Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . Rodin's Gates of Hell; thru 3/6. . . The Celestial Pen: Islamic Calligraphy; thru 7/3. . . Recent Acquisitions in Indian and Southeast Asian Art; thru 1/23. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . Frank Lloyd Wright at the Metropolitan Museum; thru 2/27. . . Albrecht Dürer and the Holy Family; thru 2/6. . . La Belle Epoque; thru 9/4. . . The new Ruth and Harold D. Uris Center for Education: Collaborations; 1/ 22-Spring '84.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. The Last Flowering: French Painting in Manuscripts, 1420-1530; thru 1/30. . . Rembrandt's Etchings of the Life of Christ; thru 1/30. . . Stravinsky (1882-1971) and Haydn (1732-1809); thru 1/30.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. . . Sid Caesar: Master of Comedy; thru Feb.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. . . The Gilded Age in Paper; thru 2/6. . . The Bowery: Portrait of a Changing Street; thru 1/23. . . The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5. . . A Celebration: One Hundred Years of Yiddish Theater in New York; thru 4/10. . . The Gilded Age in Dolls; thru 3/6. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/23.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . Louise Bourgeois; thru 2/8. . . Rauschenberg in China; thru 2/1.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Abbott Handerson Thayer (1849-1921); thru 1/23.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Greetings of the Year; thru 1/25. . . A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28. . . FDR and the Arts: The WPA Projects; thru 3/30. . . Blake to Beardsley: English Illustrated Books of the 19th Century; thru 3/2. . . . Through the Eyes of a Teacher; thru 3/2. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Behind the Scenes: The Theater Art of Karl Amend.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. . . Figures of Mystery; thru 1/23. . . Images in Stone, Iron, and Glass: Sepulchral Art; thru 1/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Ellsworth Kelly: Sculpture; thru 2/27. . . Frank Stella: Prints 1967-1982; thru 3/13. . . The Eight; thru 3/20.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 1/18 at 10: Important Paintings by Old Masters. On view from 1/13. 1/22 at 10 & 2: The Contents of the Lindens. On view from 1/14. 1/22 at 4: Fine American Furniture, Silver, and Decorative Arts. On view from 1/14. **East,** 219 E. 67th St. (570-4141). 1/18 at 10: Fine Decorations, Books, and Grand Pianos from the Estate of Rebekah Harkness. On view from 1/14. 1/19 at 10: Important Musical Instruments. On view from 1/14. 1/20 at 10: Antique and Modern Jewelry. On view from 1/15.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 1/18 at 10:15 & 2: Sotheby's Arcade Auctions. On view from 1/13. 1/20 at 10:15: Important Old Master Paintings. On view from 1/15. 1/20 at 2: 19th Century and Old Master Drawings. On view from 1/13. 1/21 at 10:15 & 2: Old Master & 19th Century Drawings. On view from 1/15. Note: 1/23 at 2: Free Lecture: Bill Stahl on Collecting Trends in Americana.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, January 17

EASTMAN PHILHARMONIA, David Effron conductor; Willie Stargell as narrator. Copland's *Appalachian Spring;* Barber's Adagio for Strings; Piston's Symphony No. 4; N.Y. premieres of Schwantner's *New Morning for the World,* to texts by Martin Luther King Jr., and Walker's *An Eastman Overture.* Carnegie Hall at 8. $4-$8.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guests violinist Dong-Suk Kang, violoncellist Nathaniel Rosen. Kodaly's Duo, Op. 7; Mozart's Quintet in A, K. 581; Dvorak's "Dumky" Trio in e; Alice Tully Hall at 7:30. $12.

KATHLEEN BUTLER, violinist/**JAMES JOHNSON,** pianist. Vitali, Brahms, Beethoven, Gary Smart, Penderecki, Copland. Carnegie Recital Hall at 8. $6.

SARAH LEVINE SIMON, soprano, with pianist Daniel Epstein. Works by Brahms, Debussy, Strauss, Messiaen. Merkin Concert Hall at 8. $6.

SAMUEL BARON, flutist, with tenor Jon Humphrey, cellist Laura Blustein, harpsichordist Kenneth Cooper. Bach's Cantatas Nos. 55, 113, 114, 101, and his Partita in A and Suite in C. Also two sonatas for flute and harpsichord. Symphony Space at 8. $5.

SYLVIA KAHAN, pianist. Music of Beethoven, Fauré. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

NORMAN ROLLINGS, pianist. Songs of the thirties and forties. Citicorp Atrium at 6. Free.

CAROLE BUCK, cellist. Chamber music. Interlude, 137 Greene St. (420-0757), at 8. $5.

FRANK FERRUCCI LATIN JAZZ ENSEMBLE—"Listenings," a 3-part suite. Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $6.

FREDDIE MOORE TRIO—Jazz, with vocalist Carol Lee. YWCA, 610 Lexington Ave., at 53rd St. (755-4500), at 7:30. $5.

Tuesday, January 18

NEW YORK PHILHARMONIC, Larry Newland conductor; mezzo-soprano Janice Meyerson. Carter's Variations for Orchestra; Bernstein's "Jeremiah" Symphony; Sibelius's Symphony No. 5. Avery Fisher Hall at 7:30. $6-$22.

SCOTTISH CHAMBER ORCHESTRA, Jaime Laredo conductor and violinist; violinist John Tunnell. Mozart's Concertone for Two Violins and Orchestra, K. 190; Violin Concerto in G, K. 216; Symphony No. 35, "Haffner." 92nd Street Y at 8. $9.50-$12.50.

CHAMBER MUSIC SOCIETY—See 1/17.

RICHARD TODD, French horn, with pianist James Gemmell, soprano Kristine Ciesinski. Works by Dukas, Schubert, Beethoven, Mahler, Hindemith, others. Merkin Concert Hall at 8. $7.50.

BOWERY ENSEMBLE—"Music From the Fifties." Works by Wolff, Feldman, Berio, Del Tredici, Brant. Cooper Union Great Hall, Cooper Square, 7th St. and Third Ave. (254-6300), at 8. $5.

DAVID HIGGS, organist. Music of Berlinski, Langlais, Hampton, Alain, Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

FRANK FERRUCCI LATIN JAZZ ENSEMBLE—See 1/17.

DANIEL PONCE & JAZZBATA—Latin jazz. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

STEVE TINTWEISS/SPACE-LIGHT BAND—Jazz. Jamaica Arts Center, 161-04 Jamaica Ave., Queens (658-7400), at 7:30. $2-$4.

ODYSSEY CHAMBER PLAYERS—Baermann, Britten, Brahms. "Brooklyn Celebration!" concert, at Brooklyn Music School Playhouse, 125 St. Felix St. near BAM, at 8. $6.50.

Wednesday, January 19

SCOTTISH CHAMBER ORCHESTRA—See 1/18.

GUNTRAM—See "Opera," next page.

ROBERT HAIRGROVE, pianist. Works by Carter, Chopin, Debussy, Liszt. Carnegie Recital Hall at 8. $6.

ANNE CHAMBERLAIN, pianist/**PATRICIA SPENCER,** flutist. "Stefan Wolpe: Music to Celebrate the 80th Anniversary of His Birth." Music of Busoni, Webern, Wolpe, Bartók, Cytron, Rovics, Jolivet. Merkin Concert Hall at 8. $6.

NEW YORK CHAMBER ORCHESTRA, Laurine Fox conductor; soprano Joyce Guyer-Hiller. Program includes early Mozart symphonies and concert arias. CUNY Graduate Center, 33 W. 42nd St., 3rd floor; free.

RICHARD TEITELBAUM, on the Pianocorder, in "Solo for Pianos." Marymount Manhattan Theater, 221 E. 71st St. (279-4200), at 8. $8.

CALLIOPE, a Renaissance Band, Medieval and Renaissance music on authentic instruments. Christ Church, Park Ave. at 60th St. (838-3036), at noon. Free.

MANNES FACULTY RECITAL—Philip Myers, French horn; oboist Elaine Douvas; bassoonist Judith LeClair. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

Thursday, January 20

NEW YORK PHILHARMONIC, Giuseppe Sinopoli conductor; pianist Malcolm Frager. Maderna's *Biogramma* (N.Y. premiere); Mozart's Piano Concerto in d, K. 466; Schumann's Symphony No. 2. Avery Fisher Hall at 8. $6-$22. Note: an open rehearsal of this program, Thurs. at 9:45 a.m.; $3.

JANET BAKER, mezzo-soprano, with pianist Martin Isepp. Songs by Gluck, Lulli, Marcello, Durante, Brahms, Finzi, and Wagner's "Wesendonck" Lieder. Carnegie Hall at 8. $8-$17.50.

ANTONIO BARBOSA, pianist. Beethoven, Coelho (world premiere), Chopin. Alice Tully Hall at 8. $6-$8.

PIENEMANN / HANANI / AUER TRIO—Beethoven's Trio in B flat; Brahms's Trio in c, Op. 101, No. 3; Schubert's Trio in E flat, Op. 100. Metropolitan Museum at 8. $6.

CONCERTS PLUS, Simca Heled artistic director. With Janet Bookspan, Bach Chamber Soloists, Beverly Hoch, Judith Norell, Jan Opalach, Paul Sperry, Daniel Phillips. Bach's "Coffee" Cantata; songs of Purcell. Merkin Concert Hall at 8. $8.

MARIONETTES AND MADRIGALS, with the Western Wind and the Manteo Sicilian Marionette Theatre. An episode from Ariosto's *Orlando Furioso,* and some of his madrigals. Symphony Space at 7:30. $8; in advance, $7.50.

ROBIN GREENSTEIN, guitarist. Popular music. Citicorp Atrium at 6. Free.

STAMFORD SYMPHONY WIND OCTET—Music of Mozart, Dvorak. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

DAVID VAN TIEGHEM/"BLUE" GENE TYRANNY—Works for solo performer with pre-recorded tape, found and built instruments, electronics, voice and movement, dancing. / Piano works. Marymount Manhattan Theater, 221 E. 71st St. (279-4200), at 8. $8.

GROUPE VOCAL DE FRANCE—Works by Lassus, Arrigo, Ohana, Debussy, Poulenc. Carnegie Recital Hall at 8. $4.

MARDI MCSULLEA, flutist/**CARL WESNER,** pianist. Music of Bach, Ravel, Perle, Kreiger, Martinu. CUNY Graduate Center, 3rd floor, 33 W. 42nd St., at 8. Free.

ANDREA BRACHFELD TRIO—Jazz. Women's Shelter, 282 E. 3rd St., at 2. Free.

NORTH/SOUTH CONSONANCE—Earnest, Ghezzo, Lifchitz, Najera, Siegersotam. First Unitarian Church, Pierrepont St. at Monroe Pl., Brooklyn Heights (787-0517), at 8. $6.

BARGEMUSIC RESIDENT MUSICIANS—Haydn's String Quartet in G, Op. 20, No. 5; Dvorak's String Quartet in C, Op. 87. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $3. This is a rehearsal performance of program for 1/23, 27, and 30.

Friday, January 21

NEW YORK PHILHARMONIC—See 1/20.

JENNIFER SILLS, violist. With pianist Jonathan Feldman; flutist Sarah Trautman; harpist Carol Emanuel; violist John Lad. Works by Haydn, Schubert, Debussy, Bach. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

DENNIS KOSTER, guitarist. CAMI Hall, 165 W. 57th St., at 8. $5.

LYDIAN TRIO—Works by Beethoven, Villa-Lobos, Zwillich. Carnegie Recital Hall at 8. $6.

CHAKA KHAN—Carnegie Hall at 8. $10-$17.50.

NEW JERSEY YOUTH SYMPHONY, George Marriner Maull conductor; pianist Bernice Lipson-Gruzen. Cooper Union Great Hall, Cooper Square, 7th St. and Third Ave. (254-6300), at 8. Free.

MANNES FACULTY RECITAL SERIES—With Terry Champlin, guitarist. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

THE KINANDERS PRESENT—Songs by Schubert, Strauss, and American composers; preludes by Rachmaninoff, performed by pianists Jane Carlton, Sam Warner, and singers Rose Terranova, David Field. Hotel Wellington Laurelton Room, Seventh Ave. and 55th St. (586-7228), at 7:30. Contribution.

MARIONETTES AND MADRIGALS—See 1/20.

DAVID VAN TIEGHEM/TYRANNY—See 1/20.

CALVIN HAMPTON, organist. Calvary Episcopal Church, Park Ave. So. at 21st St. at midnight. Free.

THIAGO DE MELLO AND AMAZON—Brazilian music. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

LYRIC DUO—Lincoln Center Library at 4. Free.

RHONDA JAMISON, soprano/**DAVID HOLKEBOER,** pianist. Songs of Wolfe. Church of the Convenant, 310 E. 42nd St., between First and Second Aves. (697-3185), at 12:15. Free.

ANTHONY COLEMAN, composer-keyboardist. His original compositions. Inroads, 150 Mercer St. (226-6622), at 10. $5.

JUILLIARD ORCHESTRA, Jorge Mester conductor; Bergsma, Consoli, Widdoes, Schuman. Alice Tully Hall at 8. Free.

JIM PUGH, trombonist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

RANDY WESTON'S AFRICAN RHYTHMS/L. SHARON FREEMAN TRIO—Jazz. BAM at 8 and 10:30. $10.

DAVID JONES, singer. Traditional folk music from the British Isles. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

MEL TORME/LES BROWN AND THE BAND OF RENOWN/HELEN FORREST, in a "Salute to Swing." Orrie de Nooyer Auditorium, 200 Hackensack Ave., Hackensack, N.J. (201-825-8793), at 8:30 $23.50-$25.50.

Saturday, January 22

ALEXIS WEISSENBERG, pianist. All-Chopin program: Barcarolle, Fourteen Waltzes, Four Ballades. Carnegie Hall at 8. $6-$12.50.

NEW YORK PHILHARMONIC—See 1/20.

WAVERLY CONSORT, Micahel Jaffee director. "Musicians of the Chapel Royal." Byrd, Morley, Tomkins, Gibbons, et al. Metropolitan Museum at 8. $10.

NEW YORK RENAISSANCE BAND/COURT DANCE COMPANY OF NEW YORK—"Masquerade," in court and theater costumes, with galliards, pavans, canaries, etc. Alice Tully Hall at 8. $9, $10.50... Also at Symphony Space, at 11 a.m.; $4.

DELCINA STEVENSON, soprano/**GERVASE DE PEYER,** clarinetist/**MICHAEL CAVE,** pianist. Works of Schubert, Michael Cave. Merkin Concert Hall at 8. $7.50.

CHAMBER MUSIC, by Brewbaker, Hall, Caltabiano, Gideon, Schuller. Juilliard Theater, Lincoln Center, at 8. Free.

JAIME BOLIPATA, pianist. Carnegie Recital Hall at 5:30.

CON BRIO ENSEMBLE—Lincoln Center Library at 2:30. Free.

DIVINE MONOCHORD—Jazz. With Iris Lord, vocalist; guitarist Bern Nix; percussionist Juma Sultan; drummer John Betsch; bassist Kevin Moore. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

JILL KROESEN, singer; rock, torch, spiritual, and political songs, with three back-up singers and a band. Marymount Manhattan Theater, 221 E. 71st St. (279-4200), at 8. $8.

JANE IRA BLOOM ENSEMBLE—Jazz. Citicorp Atrium at 8. Free.

LAURA SIMMS AND STEVEN GORN—"World Myth & Music"—a repertoire of stories and music from around the world. Alternative Museum, 17 White St. (966-4444), at 8. $6.

MARIONETTES AND MADRIGALS—At 3 and 7:30. See 1/20.

STRING FEVER—All-women's jazz orchestra. Third Street Music Settlement, 235 E. 11th St. (777-3240), at 8. $5.

JOHN CLARK AND HIS GROUP—Jazz. Baha'i Center, 53 E. 11th St. (674-8998), at 7:30. $3.

MARION WADE, singer. Traditional songs about survival. People's Voice Cafe, 388 W. Broadway, between Spring and Broome Sts. (852-7559), at 8. $4.

CHAMBER MUSIC OF THE BAROQUE—Soprano Beverly Hoch, violinists Daniel Phillips and Todd Phillips, violist Scott Nickrenz, trumpeter Stephen Burns, cellist Frederick Zlotkin, harpsichordist Kenneth Cooper. Handel, Bach, Torelli, A. Scarlatti. BAM at 8:30. $7.

BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE, Tania Leon conductor; Charles Moore Dance Theatre. Leon, Perkinson, Stravinsky, Eubie Blake, and "Souvenir d'Haiti," choreographed by Moore. BAM at 3. $4.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; Queens College Choir and Chorus; Kristine Ciesinski, Victoria Grof, Miguel Cortez, Jan Opalach; Queens College Choral Society. Anniversary concert. Themmen's *Cupid and Psyche* (world premiere); Copland's *Fanfare for the Common Man;* Beethoven's Symphony No. 9, "Choral." Colden Center, Queens College, Kissena Blvd. and LIE, Flushing (275-5000), at 8:30. $10-$12.

STEVEN HONIGBERG, cellist/**MICHAEL TORK,** pianist. Works by Chopin, Beethoven, Bach. Temple Ahavath Sholom, 1609 Avenue R, Brooklyn (375-4500), at 8. $10-$20.

MEL TORME, others, at 2. See 1/21.

Sunday, January 23

JEAN-PIERRE RAMPAL, flutist. "A Multitude of Flutes," with flutist Julius Baker, and a 20-piece flute choir. Bach, Pachelbel, Boismoitier. Avery Fisher Hall at 8. $10-$17.50.

SCOTTISH CHAMBER ORCHESTRA, Jaime Laredo conductor and violinist; cellist Sharon Robinson. Arriaga's Symphony in D; Fauré's Elegie for Cello and Orchestra, Op. 24; Tchaikovsky's Variations on a Rococo Theme for Cello, Op. 33; Vivaldi's *Four Seasons,* Op. 8. Carnegie Hall at 3. $8-$15.

MARTTI TALVELA, bass, with pianist Ralf Gothoni. Schubert's *Die Winterreise.* Carnegie Hall at 8. $8-$15.

FRANK SINATRA/VICTOR BORGE—Benefit evening for Memorial Sloan-Kettering Cancer Center. Radio City Music Hall, Sixth Ave. and 50th St. (354-4246), at 8. $75 and up, many sold out.

IRIS HISKEY, soprano/**CHRISTOPHER BERG,** pianist. Works by Schumann, Debussy, Rossini, Verdi, Milhaud, Glass, Hundley. Merkin Concert Hall at 3. $6.

SYLVAN WIND QUINTET—Works by Rameau, Reicha, Klughardt, Damase. Carnegie Recital Hall at 8:30. $6.

JUILLIARD PHILHARMONIA, Jorge Mester conductor; Stanley Drucker, clarinetist. Sculthorpe's *Sun Music III;* Skrowaczewski's Clarinet Concerto; Belkin's Four Emily Dickinson Songs; Thorne's *Fanfare, Fugue and Fast 4.* Juilliard Theater, Lincoln Center, at 3. Free.

GWAN-YING WU, pianist. Carnegie Recital Hall at 5:30.

DAVID LAMBERT, vocalist. Works of Handel, Quilter, Donaudi, Kern, Ginsburg. Merkin Concert Hall at 8. $7.50.

SUSAN GREGORY, soprano/**RICHARD SHIRK,** pianist. Songs and arias by Mozart, Bellini, Gounod, Dvorak, Massenet, Vivaldi. Third Street Music Settlement, 235 E. 11th St. (777-3240), at 3. $5.

BLUEGRASS AND COUNTRY, a tribute to D.J. Kathy Kaplan, with an all-star lineup, including Johnson Mt. Boys, Yankee Rebels, Lundy Brothers, many more. NYU Loeb Student Center, 566 LaGuardia Pl. (687-9000), at 1 and 4:30. $8.50, or $12.50 for two.

COLONIAL BRASS ENSEMBLE—Citicorp Atrium at noon. Free.

DAVID ZIEGLER, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

GEORGE BENNETTE, pianist. Music of Mozart, Debussy, Liszt, Verdi, Poulenc. Lighthouse Auditorium, 111 E. 59th St. (355-2200), at 3. $6.

PRIMA CHAMBER ENSEMBLE—Brahms, Boulanger, Gershwin, Paul. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

LESLI DALABA, trumpeter/**LISA SOKOLOV,** singer/**WILLIAM PARKER,** bassist/**WAYNE HORVITZ,** pianist. Jazz. Manhattan Healing Arts Center, 386 Broadway (431-1372), at 3. $5.

ROGER REYNOLDS—Music for quadraphonic tape, with recorded and live voices. Marymount Manhattan Theater, 221 E. 71st St. (279-4200), at 4. $8.

JOE HEUKEROTT, singer-guitarist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

MARIONETTES AND MADRIGALS—At 3 and 7:30. See 1/20.

CHAMBER MUSIC OF THE BAROQUE— At 2. See 1/22.

BILL OVERTON, flutist-saxophonist. Classical and jazz music. Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (622-3300), at 3. $4.

QUEENS SYMPHONY ORCHESTRA—At 3; $9-$11. See 1/22.

MEL TORME, others. At 8. See 1/21.

CONCERTS IN CHURCHES AND SYNAGOGUES—North/South Consonance, with double-bassist Bertram Turetzky; music of Schubel (premiere), others. Christ and St. Stephen, 120 W. 69th St., at 3. $6... Tenors Constantine Cassolas and Frank Hoffmeister sing early Baroque music by Purcell, Schütz, Monteverdi; with harpsichordist-organist Louise Basbas, viola da gamba player Richard Taruskin. Corpus Christi, 121st St. east of Broadway, at 3. $6... Omega Ensemble; Beethoven and Brahms trios, Bartók's *Contrasts.* Fifth Ave. Presbyterian, 7 W. 55th St., at 2:15. $3... Stanley Miller Band, combining Chassidic music and rock 'n' roll. Stephen Wise Free Synagogue, 30 W. 68th St., at 4. $5... Ann Zalkind, pianist, and Friends. St. Michael's, 225 W. 99th St., at 3. $5... St. Thomas, Fifth Ave. and 53rd St. At 4: Choral Evensong, music by Gibbons and Bernard; offering. At 5:15: organist Keith S. Toth; free... Symphony of the Sound chamber orchestra, Joseph Leniado-Chira conductor; "soft sounds and night music." Summerfield Methodist, King St., Port Chester, N.Y., at 4. $5.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—1/17 at 8: Offenbach's *Les Contes d'Hoffmann,* Rudel conducting; with Rolandi, Malfitano, Troyanos, Bybee, Riegel, Morris, Velis, Laciura, Macurdy, Chookasian. 1/18 at 8: Debussy's *Pelléas et Mélisande,* Levine conducting; with Pilou, Duesing, van Dam, Hines, Taillon. 1/19 at 8: Cilea's *Adriana Lecouvreur,* Fulton conducting; with Scotto, Cortez, Shicoff, Quilico. 1/20 at 8: Mussorgsky's *Boris Godunov,* Conlon conducting; with Talvela, Dunn, Ochman, Nagy, Plishka, Gramm, Meredith, Martin. 1/21 at 8: *Les Contes d'Hoffmann;* same as 1/17. 1/22 at 2: *Pelléas et Mélisande;* same as 1/18 (broadcast, WQXR). 1/22 at 8: *Adriana Lecouvreur;* same as 1/19.

Other

GUNTRAM—Richard Strauss's first opera, U.S. premiere. Opera Orchestra of New York, Eve Queler conducting. Ilona Tokody (U.S. debut), Reiner Goldberg (U.S. debut), Edward Crafts, Peter Wimberger. Carnegie Hall 1/19 at 8. $10-$35 (not all prices).

CATERINA CORNARO, by Donizetti. Bel Canto Opera, Igor Chichagov conducting. Robert F. Wagner Junior H.S., 220 E. 76th St. (535-5231). 1/22 at 7:30; 1/23 at 2:30. $7.50.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Fri. at 7:30, Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Tues.-Thurs. $7-$12. Fri.-Sun. $7-$12.50. 1/9-2/6: Romberg's "The Desert Song."

LA VIDA BREVE, by Falla. Performance preceded by flamenco dancing. TOMI Theater, Park Royal Hotel, 23 W. 73rd St. (787-3980). 1/20-23 and 1/27-30, at 8. $8.

LA CANTERINA, by Haydn; performed with Haydn's Trio No. 1 in G, for Violin, Cello and Piano. Amato Opera Circle, at Amato Opera Theater, 319 Bowery at 2nd St. (228-8200). 1/23 at 3. $5 (includes buffet at 2:30).

COSI FAN TUTTE, by Mozart. Scovasso Opera Co. Lundy Hall, United Methodist Church, 3087 Ocean Ave., Brooklyn (449-3099). 1/22 at 8, 1/23 at 3:30. $4.

Dance

Rudolf Nuryev and the Boston Ballet
At the Uris Theater

1/18 THRU 2/6—(944-9300). Eves. $19-$40; mats. $16-$35. Nureyev dances every performance in his own version of *Don Quixote,* with Laura Young (1/18, 19, 22 mat.), Eva Evdokimova (1/20, 22 eve.), and Marie-Christine Mouis (1/21, 23 mat.). Opening night at 7:30; Tues.-Sat. at 8, Sat. mats. at 2, Sun. mats. at 3.

New York City Ballet
At the New York State Theater

THRU 2/20—$3-$30. 1/18 at 8: *Mozartiana, Davidsbündlertänze, Stars and Stripes.* 1/19 at 8: *Apollo, Ballade, Monumentum/Movements, Celebration* (benefit, School of American Ballet—for ticket info call 877-7635). 1/20 at 8: *Donizetti Variations, Celebration* (premiere), *Histoire du Soldat.* 1/21 at 8: *Apollo, The Magic Flute, Symphony in Three Movements.* 1/22 at 2: *Apollo, The Steadfast Tin Soldier, Scherzo a la Russe, Piano-Rag-Music/Variations, Stars and Stripes.* 1/22 at 8: *Donizetti Variations, Celebration, Who Cares?* 1/23 at 1: *Donizetti Variations, Davidsbündlertänze, Symphony in Three Movements.* 1/23 at 7: *Histoire du Soldat, Ballade, Piano-Rag-Music/Variations, Who Cares?*

Dance Theatre of Harlem
At City Center

1/25 THRU 2/27—$8-$22. Opening night 7:30; Tues.-Sat. at 8; Sun. at 7:30; Sat. & Sun. mats. at 2. 1/25 at 7:30, 1/26, 29 at 8, 1:30 at 2: *Pas de Dix, Streetcar Named Desire, Firebird.* 1/27, 28 at 8, 1/29 at 2, 1/30 at 7:30: *Swan Lake, Les Biches, Scheherazade.*

Other

CARMEN BEUCHAT, with Kristen Moneagle and Victoria Rue. "Exactly How It Is," a full-evening dance-theater work. Washington Square Church, 135 W. 4th St. 1/21, 22, 23, 28, 29, at 8:30. $5.

DANCE THEATER OF HARLEM—*Allegro Brillante, Adagietto No. 5, Mirage, Troy Game.* C.W. Post Center of L.I.U., Greenvale, N.Y. (516-299-2332). 1/22 at 8. $14, $16.50.

DOUGLAS DUNN & DANCERS—*The Secret of the Waterfall,* a full-length dance with sound score of poetry. Douglas Dunn Studio, 541 Broadway (924-0077). 1/21, 22, 23, 25-30 at 8 and 9:30. $4.

DANIEL LEPLOFF/STEPHANIE SKURA—"The Onus"/"Some Kind of Dance." P.S. 122, 150 First Ave. at 9th St. (477-5288). 1/21, 22, 23, at 9. $5.

MASQUERADE, a 17th-century masque by Peter Johnson, with the New York Renaissance Band, and the Court Dance Company of New York performing the Frantics Dance, Sword Dance, Tassel Galliard, and others. Alice Tully Hall (874-6770). 1/22 at 8. $9-$10.50. 1/22 at 11 a.m., for children. $4.

RIVERSIDE DANCE FESTIVAL—Courante, in Baroque and Renaissance dance. 1/19, 21 at 8, 1/23 at 2... Alvin Ailey Repertory Ensemble, 1/20, 22, 23 at 8. Riverside Church, the Drive at 122nd St. (864-2929). $6.

BETH SOLL & COMPANY, with new explorations of the relationship between music and dance. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 1/21-22 at 8, 1/23 at 3. $5.

TZAHALA ISRAELI DANCE COMPANY—Folk dances of Israel. Jewish Community Center of Staten Island, 475 Victory Blvd. 1/23 at 2:30. Free.

OTHER EVENTS

Happenings

NEW YORK NATIONAL BOAT SHOW—The Coliseum, thru 1/23; Sat. 10-10; Sun. 11-7; weekdays noon-10. $5; children under 12, $2. 550-plus sail and power boats from luxury yachts to sailboards; also the *African Queen,* from the movie of 1951, and a retrospective show of art from America's Cup races since 1851. . . Fanciers of traditional, old-fashioned craft might want to drop by the lower level in Grand Central Terminal to ogle the fleet of "good wooden boats," on view thru 1/24.

THE WINTER ANTIQUES SHOW, the 29th annual edition, opens 1/22 at the Seventh Regiment Armory, Park Ave. and 67th St., and will run thru 1/30. Over 70 dealers will show and sell artworks, furniture, china, glass, jewelry, and more in beautifully lit and designed settings in the venerable building. Centerpieces will be a baroque English pavilion, by Old Westbury Gardens, and an exhibit from the China Trade Museum in Milton, Mass. Preview parties, $125 and $75, are 1/21 (665-5250). Daily admission, $6; Mon.-Sat. 11-9; Sun. 1-6. The East Side House Settlement benefits.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

OPEN HOUSES WITH A THEME — The 1983 Children's Camp Show 1/22 and 23, noon-5 each day, allows parents and children to meet representatives from day, sleep-away, special-skills, and other sorts of camps, to ask questions, and to pick up helpful materials. There'll be slide shows, brochures, photo shows, and workshops each day at noon, with booths opening at 1. At Walden School, CPW and 88th St. (877-7621). Free. . . The 92nd Street Y's School of Music and its Jewelry School will also be holding open houses, on 1/23—music from 3 to 5, jewelry from 4 to 6. Both free. Demonstrations and concert performances by the Suzuki Orchestra, Boys Chorus, others, and the chance to work with instruments. Also, in the jewelry studios, there'll be slides of the teachers' and students' work. . . A financial-aid seminar for high school students who aspire to an undergraduate degree is at Brooklyn's Central Library, Grand Army Plaza, 1/19, 6-8. Also open to adults who are interested, the evening includes information on the mayor's scholarship program, federal aid, and college work-study programs. Free (780-7777).

ENTERTAINMENTS TO NOTE — "Restoring Historic Deerfield Houses: Four Case Studies From the 1890s to the 1980s," is the topic of a talk by Donald R. Friary and Peter Spang, 1/19. It's at one of our own historic houses, the Abigail Adams Smith Museum, 417 E. 61st St., at 6. $3, with cocktails served from 5 p.m. (838-6878). . . Art Lives in New Jersey will showcase arts and crafts as they appear on the varied programs of the New Jersey State Council on the Arts. Also part of the special event: demonstrations and performances, and it all happens at the Port Authority Bus Terminal, Eighth Ave. and 41st St., 1/18-22. Free.

Tours

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. See "Park Walks" below for tours. . . Phone for details on the more arduous hikes (697-5895).

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers, all free. In Brooklyn (856-4210): 1/23 at 1, meet at Grand Army Plaza arch for a Tour of the evergreens of Prospect Park. . . In Manhattan (387-3091): 1/22 at 11 a.m., meet at Riverside Dr. and 89th St., for a tour of Riverside Park's monuments. 1/23 at 2, 97th St. Mid-Central Park Recreation House, for a talk-demonstration, "Winter Greens for Your Table". . . In Queens (699-6722). . . Staten Island (442-1304): 1/22 at 1, Cross-country skiing workshops (pre-register). 1/23, 10-2:30, a ski tour (pre-register).

REGULARLY SCHEDULED TOURS—Harlem Spirituals (944-9110). Every Sun., includes a worship service and sightseeing. $20. Reservations a must, by 1 p.m. Sat. . . Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5. . . Downtown Walk, from 127 John St., Mon.-Fri. at 10; $10. . . Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075. . . Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free. . . Lincoln Center. 1-hour tours, every day, 10-5. (877-1800, ext. 512). From tour desk, concourse level. $4.75, students/seniors $4.25, children $2.75.

Sports

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. Next home game: 1/24 at 7:30, vs. Boston. . . **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 1/18 at 8:05, vs. Hartford. 1/22 at 8:05, vs. Philadelphia.

TENNIS—Volvo Masters, men's championship matches. Madison Square Garden, 1/18-23 (685-8780). Weekday evenings at 7, 1/18-21, $9-$15; weekday afternoons at 1, 1/20, 21, $6-$12; 1/22 at noon, $10-$16; 1/23 at 3, the finals, $12-$20. Opening-round draws: Gerulaitis vs. Noah, Wilander vs. Clerc, Kriek vs. Denton, Gomez vs. Higueras. Other players include Connors, Vilas, Lendl, McEnroe.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). 1/17 at 7:30, vs. Chicago Bulls. Next home game, 1/25 at 7:30, vs. Cleveland.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. 1/17 at 8, vs. Cleveland. 1/21 at 8, vs. Kansas City.

WRESTLING—All-star pro matches. Madison Square Garden (564-4400), 1/22 at 8:30. $6-$11.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2.

Children

DRACULA: THE MUSICAL?—A new version for children, by Rick Abbot. TOMI, 23 W. 73rd St. (279-1980). 1/22, 29, 2/5 at 11 and 2; 1/23, 30, 2/6 at noon and 3. $2.50; adults, $4.

THE NIGHTINGALE, a short opera by Charles Strouse. AMAS Eubie Blake Children's Theatre. 1 E. 104th St. (369-8000). 1/22 at 3 and 7:30; 1/23 at 3. $2; adults, $4.

MASQUERADE—See "Dance," page 90.

KING ARTHUR AND THE MAGIC OF MERLIN—Pegasus Productions, at Whitman Theater, Brooklyn College entrance at Campus Rd. and Hillel Pl. (462-3525). 1/23 at 2. $3.50.

TU B'SHVAT, the New Year of Trees in Israel, in a celebration at the Jewish Community Center of Staten Island, 475 Victory Blvd., Tompkinsville. Games, workshops, film. 1/23 at 1. $4.

HANABELLE THE CLOWN, with mime, magic, song. Clinton Hill Library, 380 Washington Ave. near Lafayette, Brooklyn. 1/18 at 3:30. Free.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 1/22 at 11 a.m.: Puppets To Go. Free.

CINDERELLA—Cottage Marionette Theater, Swedish Cottage, Central Park, near CPW and 81st St. (988-9093). Reservations required. Each Sat. at noon and 3, to next April. $1.50.

THE ELECTRONIC DRAGON—On Stage, Children! in a futuristic musical fantasy. Hartley House Theater, 413 W. 46th St. (246-9872). Sat. at 3 and 8, thru 1/29. Matinees $2.50, adults $3.50; evenings, all $4.

COLOR ME DOG, a carnival for kids and canines; thru 2/11. Movies, video at 10, noon, and 2, featuring Lassie, Pluto, Rin-Tin-Tin. Posters to color. Dog Museum of America, 51 Madison Ave. near 26th St., New York Life Bldg. main floor (696-8350). Mon.-Sat., 10-4; free.

A YEAR WITH CHILDREN—Art by over 350 children from schools in New York and New Jersey. Painting, sculpture, etc. Guggenheim Museum, 1071 Fifth Ave. at 89th St., thru 1/17. Tues. 11-8; Wed.-Sun. 11-5. $2.

13TH STREET REPERTORY COMPANY—"Super-U," a musical, Sat. at 1. "The Empire Laughs Back," Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

CIRCUS CAPERS—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. thru 3/13, at 2. $2.

PUPPET THEATER—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. at 3. $3.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Exhibit, thru 3/6: The Gilded Age in Dolls. . . 1/22 at 1:30: "Jack and the Beanstalk," with the Big Apple Puppet Theater. $2.50. . . At 2:40, "Please Touch," a demonstration in a Dutch 17th-century Room. $1.

TALES OF CHELM, a story-play based on folk tales. Corner Loft Theater, 99 University Place (697-2549). Sun. at 1 and 3 thru March 27. $5.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Hansel and Gretel," Sat. and Sun. at 1:30; "Little Red Riding Hood." Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

MICHAEL TAUBENSLAG PRODUCTIONS—1/23: "Peter Pan Meets the Wicked Wizard" at 1; "Alice in Wonderland" at 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUES—"Young Legends," by children 6-16. At Van Buren, 349 W. 46th St. (581-0222). Sun. at 3. $5 cover, $4 food or drink minimum. . . "The Early Show," entertainment by children and young people. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3. $5 cover, 2-beverage minimum. . . "Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 5 and 7, Sun. at 3 and 5:30. $4 minimum, $2 cover.

PUBLIC LIBRARY PROGRAMS—Yorkville Branch, 222 E. 79th St.: 1/17 at 6: The Canterville Ghost, 1944 film. Thurs. at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7. . . Hudson Park Branch, 10 Seventh Ave. So.: Tues. at 10:30 and 4, short films. . . Donnell Library Center, 20 W. 53rd St.: 1/22 at 3, magic with Larry Di Murro. . . Phone local branches for more. Free.

THE MUPPETS: PAST, PRESENT, AND FUTURE—Exhibit on everybody's favorites, 1/11 for six weeks. Also film presentations from *The Steve Allen Show, Today, Sesame Street,* from early days to now. Museum of Broadcasting, 1 E. 53rd St. (752-4690). Open Tues.-Sat. 12-5. $1.50, children under 13; students, $2; adults, $3.

A CENTURY OF DOLLS—More than 300 old dolls, 1870-1970, from an inch to three feet in height. At Park Avenue Plaza arcade, 55 E. 52nd St. 8 a.m.-11 p.m., thru 2/1.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat., 11-5. Weekends $2, adults $3; weekdays $1 and $2. Multimedia museum. Games, demonstrations, etc. . . Art activities Sat. and Sun.: "Draw Me a Letter," 3-D-Art Workshops, Japanese Fold-Out Books, "Puzzle Me a Letter."

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30. . . 1/22, 23: "Wholly Cow." Science program with full-scale model, films etc. Free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—14 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Special exhibit: "Discover Dolls: Reflections of Ourselves." 300 international favorites.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: oyster soup with fresh herbs, rack of lamb with mustard seeds, crisp duckling with Cape Cod cranberry sauce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. American-Nouvelle. Spcls: insalata di mare, cucumber soup, steak au poivre, filet of sole grenobloise. Res. sug. Open daily noon-2 a.m. **(I).** AE.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

DAVID'S POT BELLY—98 Christopher St., 243-9614. Casual. American. Spcls: soup, hamburgers, salads, omelettes, homemade pies. L Mon.-Fri. 11 a.m.-5:30 a.m., Sat.-Sun. to 6 a.m. **(I)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CAFE SOCIETY—43 E. 20th St., 673-8885. Casual. Nouvelle cuisine. Spcls: sautéed crab in a sweet potato basket, grilled tournedos of beef in lobster butter sauce, baked red snapper in phyllo pastry. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Closed Sat.-Sun. except for private parties. **(M)** AE.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MARMALADE PARK—222 E. 39th St., 687-7803/4. Dress opt. Continental. Res. sug. Open Mon.-Sat. 5-11:45, Sun. to 9. Br Sun. noon-5. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

23rd STREET BAR & GRILL—158 E. 23rd St., 533-8877. Casual. American-Continental. Spcls: batter fried chicken, chinese baby-back ribs, smoked turkey & mozzarella sandwiches, chili. Open Mon.-Fri. 11 a.m.-2 a.m., Sat. noon-3 a.m., Sun. to 1 a.m. Br Sun. noon-4. Private parties for 25-60. **(I)** AE.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

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CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. *Hunan. Spcls: chicken three flavors, vegetable pie,* minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—*280 Park Ave., on 48th* St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. *L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to* midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4-to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medaillons of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Tues.-Sat. noon-2:30. D Tues.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. & Mon. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish-Mexican. Spcls: paella à la Valenciana, mariscada bilbaina, Mexican combination. Res. sug. Open daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. *Irish-Continental.* Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 *Rockefeller Plaza,* 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. *Spcls: fish, game. Res. nec. Open Mon.-Sat.* noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, *quail with polenta, risotto amiraglia. Res. sug.* L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of *duckling with blackcurrent, escalope of salmon with* sauce pernod and fresh dill, grilled rack of lamb with sage and thyme. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, *247-7000. Dress opt.* Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême *de striped bass au naturel, pâtisserie Chantilly. Res.* nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. *French.* Spcl: *rognons de veau sauté moutarde.* Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. *from 11, Sun. 11-10. Cabaret nightly.* **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 11:30, Sun. 1-11. **(I)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. L Mon.-Fri. noon-2:30 D Mon.-Sat. 7-11:30. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Italian. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Mon.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Ronny Whyte Duo Tues.-Sat. from 8:30. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pears in beaujolais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

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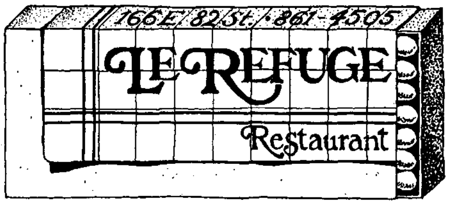

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RESTAURANT DIRECTORY

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

OSCARS SALT OF THE SEA—1155 Third Ave., bet. 67th & 68th Sts., 879-1199. Casual. American-Seafood. Spcls: broiled stuffed lobster, fresh shellfish, poached salmon. L daily 11:30-4. D Sun.-Thurs. 4-10:45, Fri.-Sat. to 11:45. Complete L & D. **(I-M)** AE, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE ELYSEE—200 W. 70th St., 787-7399. Casual. French. Spcls: filet mignon with green peppercorns, poached scallops with vegetables, minced sole with fresh pasta and foie gras, saddle of lamb. Res. sug. D Mon.-Sat. 5:45-12:30. Bar til 1:30. **(M)** AE.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

CIRO'S—1 Lincoln Plaza, 63rd St. & Broadway, 799-7722. Dress opt. French-Italian. Spcls: striped bass Triestina, shrimp with crabmeat alla Cece, capellini fruita di mare. Res. nec. L Mon.-Fri. noon-4. D daily 5-midnight. Br Sat.-Sun. noon-4. Private parties for 25. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: *coniglio piccante con polenta.* Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 1/21, 22, The Walter Bishop Jr. Trio with Clifford Barbaro and Clint Houston. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 1/17, Jody Ebling; Walt White. 1/20-23, Tal Farlow. 1/24, Scott Villiger; Kent Eanes. 1/25-30, Stanley Turrentine. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 1/19, James 'Blood' Ulmer; Ronald Shannon Jackson and The Decoding Society. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 1/29, jazz pianist Teddy Wilson, Mon.-Sat. at 9 & 11:15. Sun., singer-pianist Arthur Siegel. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 1/20, The Old Time Jam Session. 1/22, The Lewis Brothers Bluegrass Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon., Bob Wilber and the Becket Legacy. Tues.-Sat., Balaban & Cats. Wed., The Bill & George Simon Quintet. 1/23, Al Cohn Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 1/18-23, Adam Makowicz Trio, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 1/17, Slow Leak; Underground Press. 1/18, R.R. Smith; Pike. 1/19, Radar; Perfect Touch. 1/20, Michael Paul, Bendo Vision. 1/21, The Pinch; The Shades. 1/22, Chris Bond; The End. 1/23, Jack Spunk. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 1/18, Splash; Rock Jam. 1/19, The Vipers; The Wombats; The Corvairs. 1/20, C'est What? 1/21, Tom Intondi Band; Martha P. Hogan. 1/22, Aztec Two-Step. 1/23, Mark Elber Band. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 1/17, 24, Bob Cunningham and Bross Townsend. 1/18-20, Mal Waldron and Reggie Workman. 1/21, 22, Jerome Olds and Tom Grose. 1/25, 26, Danny Mixon Duo. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Richard Sussman Trio with Alicia Sherman. Sun., 5-10, Ram Rimirez. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. 1/18-22, pianist Mike Longo with Ben Brown on bass, Sun.-Mon. 7-11, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

IL FIORE—407 E. 70th St., 879-6960. Sun., The Original Traditional Jazz Band. Wed., Le Jazz Hot Ensemble. Music from 7-10. AE, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 1/18-22, pianist Hank Jones with Victor Gaskin on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 1/17, 18, Ricky Ford Quartet. 1/19-23, Paquito d'Rivera. 1/24, 25, Ray Mantille and Space Station. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 1/22, Keely Smith, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. 1/24-2/5, Joey Heatherton. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/26; The George Shearing Duo featuring George Shearing and Don Thompson, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 1/19, Pacific Orchestra; Witness. 1/20, Blue Emotions; Johnnie & Joe. 1/21, 22, Dr. John; Diane Ponzio. 1/23, Jazz Jam with the Mark Suozzo Group. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., The Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 1/18, Reds. 1/19, Slow Burn. 1/20-22, The Cure. 1/25, Nails. 1/26, Beatrix. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 1/18, The Armen Donelian Trio featuring Eddie Gomez and Mike Dipasqua. 1/19, 20, Joe Cool with Chris Parker, Will Lee, Rob Mounsey, Jeff Miranov. 1/21, 22, Noel Pointer. 1/23, French Toast with Anthony Jackson, Steve Ferrone, Peter Gordon. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 1/18, 25, Internationals. 1/19, One + One. 1/20, Debbie McHale. 1/21, LaZoo; Psychedelic Frogs. 1/22, Greg Carstens; Lou Tattou. 1/23, "Etiquette"; Marvel Lewis. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A new club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 1/18, Guanabara. 1/19, Lloyd McNeill. 1/20, Loremil Machado and Sarava Bahia Band. 1/21, 22, Brazil 2000. 1/23, Jeremy Steig. AE, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 1/18, 25, Daniel Ponce and Jazzbata. 1/21, Thiago de Mello & Amazon: Brizilian Music. 1/22, Mario Rivera; Merengue Jazz. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 1/17, Ted Curson Quintet and guest Craig Harris. 1/18-22, Lester Bowie Quintet. 1/23, Thiago de Mello & Amazon. 1/25-29, Abdullah Ibrahim Quartet featuring Carlos Ward. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 1/18-22, Carmen Lundy sings, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 1/17, Tito Puente an his Latin/Jazz Ensemble, Bobby Rodriguez y La Compania and trombonist Steve Turre. 1/24, Manny Oquendo's Libre, Santiago Ceron Orchestra and jazz saxophonist Paquito d'Rivera. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 1/18-23, Arnett Cobb "The Texas Bombshell" featuring John Hicks, Jimmy Cobb, Rufus Reid. 1/25-30, Red Rodney & Ira Sullivan Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 1/18-23, solo guitarist Barney Kessel, Tues.-Thurs. from 9:30, Fri. & Sat. from 10. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/17, 24, Shelbo's Jump Band. 1/19-22, Willis 'Gator Tail' Jackson. 1/23, Lee Konitz. 1/25,Chris Flory. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 1/17-22, guitarist Joe Beck with Jay Leonhart on bass. Sun. at 8:30, John Bunar with Phil Flanigan. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 1/17, Blackwater. 1/18, Badge. 1/19, Doc Scanlon's Rhythm Boys. 1/20, Swing Fever. 1/21, 22, John Lincoln Wright and the Sow Mash Revue. 1/23, Kate Toomey and the City Limits All Stars. 1/24, Pearl Studs. 1/25, Peach Fish Pie. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 1/18, McGuffy Lane; Smokey Boys. 1/19, 20, Big Joe Turner and Delbert McClinton. 1/21, 22, Blackwater; Peach Fish Pie. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. Thru 1/19, Tom Russell. 1/20-23, Steel Angel. 1/24, 25, Tommy Joe White Southern Cookin! AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. 1/22 , comedienne/M.C. Nancy Redman with Kelley Rogers, Maureen Murphy, and others. Shows at 9:30 and midnight. No credit cards.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 1/17-22, comedians Barry Berry, Randy Credico, and impressionist Frankie Pace, Mon.-Sat. at 9 and 11:15. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. 1/21. 22, comedy magician Dick Brooks. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, thru 1/29, Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Wed. & Thurs., Rock-and-Roll Live with David Johansen. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

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Jennifer: I'm sorry! I'm sorry! I'm sorry! There. I said it! Love, Oliver.

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NIGHTLIFE

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret shows at 8:30 & 11. 1/18, Those Gennaro Sisters. 1/19, Michael Pace. 1/20, 22, Lois Sage. 1/18-22 at 11, Herb & Potato. AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Wed. at 8:30, Rick Hardeman Quartet. 1/17 at 8, Jay Leonhart. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club. 1/19-22, 26-29, *The International Follies* revue starring comedian-impressionist David Frye, and the Indigo dancers. Shows Mon.-Thurs. at 10, Fri. & Sat. 9 & 12:30. Dancing between and after shows to Indigo Orchestra. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 1/19, Fromage a Trois-musical revue. AE, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 1/19-22, Bernadette Peters, Wed., Thurs. at 10, Fri.-Sat. at 9 & midnight. AE, CB, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Randall Edwards, Bebe Neuwirth, Richard Ryder, Carole Schweid, and Sarah Weeks, Tues. at 8, Wed.-Sat. at 8 & 10:30, Sun. at 3. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 9, Fri. & Sat. at 9 and midnight, *"Forbidden Broadway,"* a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 1/19, Karen Trott. 1/21, 22, Hi Jinks—musical comedy revue. 1/23, Christine Le Paix. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Amanda with the Caliente Singing Band, Sherri and Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Thru 1/22, singer Mike Cerrati, Tues., Wed. at 9:30, Thurs.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

THE WILDCAT—227 E. 56th St., 486-7733. New York's newest cabaret featuring the Wildcat Girls, magician Norm Nielson and comedian George Carl. Nightly at 9 and 11:30. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/5, Joe Bushkin, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 1/29, Dee Dee Kelly and The New York Express, Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge. Thru 1/22, Billy Fellows. Mon.-Sat. at 10:30 and 12:30. Live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. Thru 1/29, The Glen Covington Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Thru 1/21, singer-pianist George Feyer, Tues.-Sat. from 9-1 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Piano Bars

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Ronny Whyte with Frank Tate on bass, Tues.-Sat. from 8:30. AE, DC.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** A new cabaret/piano bar. 1/18, 23, Old Friends. 1/19-22, Semina de Laurentis; Helen Baldassare. Shows at 8:30 & 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 1/17, 23, Dick Wellstood. 1/18-22, 25-27, Ralph Sutton. 1/24, Wellstood & Kenny Davern. Tues.-Thurs. at 8:30, Fri. & Sat. at 9. AE.

HARBOUR CLUB—55 Water St., 269-9233. A new restaurant/club with composer-pianist-singer Paul Roth entertaining, Tues.-Fri. from 5. AE, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with pianist Tony Raico, Mon.-Sat., 10-2 a.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Jeanne Matisse. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Jan. 19

2:06/**WQXR-AM/FM—Gounod:** Sym #1 in D.

3:00/**WNCN—Prokofiev:** Scythian Suite, Op. 20 (Dorati).

WNYC—Carter: Cello Sonata.

4:00/**WNCN—Schumann:** Sym #3 in E-Flat, Op. 97, "Rhenish" (Tennstedt).

5:00/**WNCN—Albinoni:** Oboe Cto in d, Op. 9, #2 (Chambon/Ristenpart).

5:06/**WQXR-AM/FM—Rossini:** Sinfonia di Bologna.

6:00/**WNCN—R. Strasss:** Don Quixote, Op. 35 (Tortelier/Kempe).

6:30/**WNYC—Bernstein:** Jeremiah Sym (Tourel/Bernstein).

7:00/**WNCN—Piston:** Psalm & Prayer of David (Peabody Conservatory Concert Singers).

8:00/**WNYC—Subotnick:** The Fluttering of Wings, for String Qt (Juilliard Qt).

8:06/**WQXR-AM/FM—Honegger:** Chant de Joie.

9:00/**WNCN—Bartók:** Orch Cto (Mehta).

10:00/**WNCN—Sibelius:** Violin Cto in d, Op. 47 (Kremer/Kondrashin).

11:00/**WNYC—Boulez:** Sonatine for Flute & Piano (Gazzelloni, Rzewski).

Thurs., Jan. 20

2:06/**WQXR-AM/FM—D'Indy:** Sym in G, Op. 25, "On a French Mountain Air."

3:00/**WNCN—Nielsen:** Sym #5, Op. 50 (Bernstein).

WNYC—William Walton conducts William Walton.

4:00/**WNCN—Tchaikovsky:** Qt #2 in F, Op. 22 (New Vienna String Qt).

5:00/**WKCR**—Opera Topics: Liederkranz Foundation Vocal Competition, 1982.

5:06/**WQXR-AM/FM—Chaminade:** Concertina for Flute & Orch.

6:00/**WNCN—Mozart:** Piano Cto #27 in B-Flat (Serkin/Schneider).

6:30/**WNYC—Lekeu:** Fantaisie sur deux airs angevin (Quinet Orch).

7:00/**WNCN—Rubinstein:** Piano Cto #4 in d, Op. 70 (Hofmann/Reiner).

8:00/**WNCN—Lalande:** Te Deum (Harper/Hopkins).

WNYC—Kuhlau: Grand Qt in e, Op. 103 (Chamber Music Society of Lincoln Center).

8:06/**WQXR-AM/FM—Vivaldi:** Cto in B-Flat for Violin, Cello & Strings.

10:00/**WNCN—Brahms** (arr. Schoenberg): Piano Qt in g, Op. 25 (Craft).

11:00/**WNCN—Coleridge-Taylor:** Clarinet Qnt (Kireilis).

WNYC—Schein: Suite #2 from Banchetto Musicale (Ferdinand Conrad Instrumental Ensemble).

Fri., Jan. 21

2:06/**WQXR-AM/FM—Bellini:** Recitative & Aria, "Come per me sereno" from La Sonnambula.

3:00/**WNCN—Messiaen:** Catalogue d'Oiseaux: La Bouscarle (Loriod).

4:00/**WNCN—Paganini:** Violin Cto #1 in D, Op. 6 (Grumiaux/Bellugi).

5:06/**WQXR-AM/FM—Soler:** Sonata #1 in D.

6:30/**WNYC—Tchaikowsky:** Arias (various artists).

7:00/**WNCN—Tcherepnin:** Piano Cto #2, Op. 26 (Tcherepnin/Kubelik).

7:30/**WNYC—Tchaikovsky:** The Maid of Orleans (Rozhdestvensky).

8:00/**WNCN—Handel:** Cantata, "No se emenderá jamás" (Lorengar, Behrand, Klemm).

8:06/**WQXR-AM/FM—Mozart:** Sym #34 in C.

9:00/**WNCN—Mendelssohn:** Variations sérieuses in d, Op. 54 (Schub). Recorded at the Brooklyn Center for the Performing Arts, Brooklyn College.

9:06/**WQXR-AM/FM—Turina:** Theme & Variations for Harp & Strings, Op. 100 (Frühbeck de Burgos).

11:00/**WNCN—Brahms:** Clarinet Qnt in b, Op. 115 (Stoltzman).

Sat., Jan. 22

10:00 a.m./**WNCN—Saint-Saëns:** Caprice sur les Airs de Ballet d'Alceste (Dosse).

10:06 a.m./**WQXR-AM/FM—Ben-Haim:** From Israel: Celebration Suite.

11:00 a.m./**WNCN—Rachmaninoff:** Etudes-Tableaux, Op. 39 (Thiollier).

12:00/**WNCN—Schubert:** Minuets & Ländlers (Melkus Ensemble).

WNYC—Elgar: Enigma Variations (Rattle).

12:06/**WQXR-AM/FM—Beethoven:** Excerpts from The Ruins of Athens.

1:00/**WNCN—Hummel:** Octet-Partita in E-Flat (Pavlik).

2:00/**WNYC—Gottschalk:** A Night in the Tropics (Abravanel).

WQXR-AM/FM—Debussy: Pelléus et Mélisande. Live from the Metropolitan Opera.

3:00/**WNCN—Poulenc:** Model Animals (Prêtre).

4:00/**WNCN—Beethoven:** Serenade for Flute, Violin & Viola in D, Op. 25 (Hart, Wilson, Miller).

5:00/**WNCN—Boccherini:** Qnt in D, Op. 13, #5 (Kehr, Bartels, Sichermann, Braunholz, Herzbruch).

6:00/**WNCN—Clementi:** Piano Cto in C (Zedda).

6:06/**WQXR-AM/FM—Saint-Saëns:** Omphale's Spinning Wheel.

6:30/**WQXR-AM/FM—Schumann:** Four Songs.

8:06/**WQXR-AM/FM—K. Hoover:** Trio.

9:00/**WNCN—Rossini:** Tancredi (Francis, Price, Lewis, McDonnell/Perras).

9:06/**WQXR-AM/FM—Mahler:** Sym #1 (Leinsdorf).

11:00/**WNYC—New Sounds:** Music by Eberhard Schoener, others.

Sun., Jan. 23

10:00 a.m./**WNCN—Giuliani:** Guitar Cto #3 in F, Op. 70 (Romero/Marriner).

10:06 a.m./**WQXR-AM/FM—Lully:** Airs for Trumpets, Drums & Oboes.

11:00 a.m./**WNCN—Myslivecek:** Violin Cto in D (Prokop/Sádlo).

12:06/**WQXR-AM/FM**—Music from Helsinki.

1:00/**WNCN—Brahms:** Sym #1 in c, Op. 68 (Masur).

3:00/**WNCN—Ravel:** Qt in F (LaSalle String Qt).

3:06/**WQXR-AM/FM—Barber:** Sym #1, Op. 9 (Leinsdorf).

5:00/**WNCN—Copland:** Piano Sonata (Smit).

5:06/**WQXR-AM/FM**—Great Artists: Pianist Jorge Bolet & Violinist Oscar Shumsky, *featured* guests.

6:00/**WNCN—Chausson:** Poème de l'amour et de la mer, Op. 19 (Teyte/Lucas).

WNYC—Shostakovich: Cello & Piano Sonata, Op. 40 (Schiff, Zacharias).

7:00/**WNCN—Liszt:** Faust Sym (Riegel/Bernstein).

7:06/**WQXR-AM/FM—Nielsen:** Little Suite for Strings, Op. 1.

8:00/**WNYC—Brahms:** Sym #2 in D, Op. 73 (Bowman, Silfies, Berry, Pandolfi/Marriner).

8:06/**WQXR-AM/FM—Britten:** Peter Grimes.

10:00/**WNCN—Beethoven:** Serenade for Flute & Piano, Op. 41 (Schulz, Deutsch).

WNYC—Telemann: Don Quichotte: Suite (Bogorad/Zukerman).

Mon., Jan. 24

2:06/**WQXR-AM/FM—Bach:** Brandenburg Cto #6 in B-Flat.

3:00/**WNCN—Schoenberg:** Pelleas und Melisande (Karajan).

WNYC—Hindemith: Music for Brass & Piano.

4:00/**WNCN—Copland:** The Red Pony (Copland).

5:06/**WQXR-AM/FM—Tchaikovsky** (arr. Stokowski): Andante Cantabile from Qt #1 in D, Op. 11.

6:30/**WNYC—Dello Joio:** Meditations on Ecclesiastes (Antonini).

7:00/**WNCN—Schubert:** Impromptus, Op. 142, #1,2,4 (Frank). Recorded at the 92nd St. Y.

8:00/**WNYC—Lutoslawski:** Orch Cto (Kletzki).

8:06/**WQXR-AM/FM—Mozart:** Sym #39 in E-Flat.

9:00/**WNCN—Wagner:** Das Rheingold (McIntyre, Egel, Jerusalem, Zednik, Wenkel, Becht/Boulez). Simulcast with WNET-TV.

9:06/**WQXR-AM/FM—Boccherini** (arr. Berio): La Ritirata Notturna di Madrid (Berio).

11:00/**WNYC—Ives:** Chromatimelodtune (American Brass Qnt).

Tues., Jan. 25

2:06/**WQXR-AM/FM—Liszt** (arr. Busoni): Rhapsodie Espagnole.

3:00/**WNCN—Bridge:** Qt #4 (Allegri String Qt).

4:00/**WNCN—Bax:** Tintagel (Boult).

5:00/**WNCN—Haydn:** Cto for Violin, Piano & Strings in F (Schroeder, Leonhardt, Rieu).

5:06/**WQXR-AM/FM—Falla:** Interlude & Dance from La Vida Breve.

6:00/**WNCN—Dvorák:** Qnt in E-Flat, Op. 97 (Suk).

6:30/**WNYC—Davies:** 8 Songs for a Mad King (Davies).

7:00/**WNCN—Wagner:** Götterdämmerung: Immolation Scene (Flagstad, Furtwängler).

8:00/**WNYC—Schuman:** Sym #7 (Abravanel).

9:00/**WNCN—Mozart:** Sym #35 in D, "Haffner" (Marriner). From the 1982 Salzburg Festival.

11:00/**WNCN—Paganini:** Guitar Qt #12 in a (Quartetto Paganini)

WNYC—Chopin: Polonaise brillante for Cello & Piano (Argerich, Rostropovich)

Unless otherwise indicated, all times are p.m. and all stations are FM.

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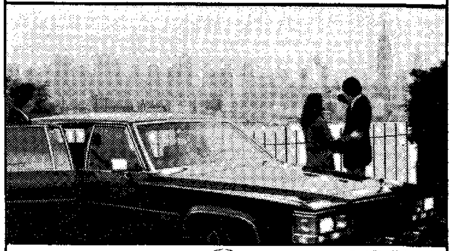

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TELEVISION

Daytime, Jan. 19-21 and 24-25

2 **WCBS** 212-975-4321
4 **WNBC** 212-664-4444
5 **WNEW** 212-535-1000
7 **WABC** 212-887-7777
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H **HOME BOX OFFICE** 212-484-1100
S **SHOWTIME** 212-880-6600
N **UPTOWN** 212-942-7200
W **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed,Tue/Big Cats
Thu/**Movie:** Gulliver's Travels
S Tue/Hollywood

6:30
2 News
4 Early Today
5 Popeye
11 Magilla Gorilla
H Fri/Big Cats
Mon/History of Pro Football
S Tue/A Movie Star's Daughter

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Wed/Clown White
Tue/**Movie:** Gulliver's Travels
S Wed/**Movie:** The Competition
Thu/Short Picks
Fri/A Movie Star's Daughter
Mon/Mister Gimme

7:30
9 Jim Bakker
11 Pink Panther
H Thu/Missing Persons: Dead or Alive
Fri/Inside the NFL
S Thu/The Olden Days Coat
Mon/**Movie:** Journey's End
Tue/**Movie:** Coast to Coast

8:00
11 Tom & Jerry & Friends
H Wed/Fraggle Rock
Mon/**Movie:** Handle With Care
S Thu/**Movie:** Zorro, the Gay Blade
Fri/Tulsa Country Music Festival

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
H Wed/Video Jukebox
Thu/**Movie:** Heartbeeps
Fri/**Movie:** King of the Mountain
Tue/The Man Who Saw Tomorrow

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Great Space Coaster
H Wed/Air Supply in Hawaii

9:30
2 Jokers Wild
5 Make Room For Daddy
7 So You Think You Got Troubles?!
11 Mon-Thu/Flipper
Fri/Insight
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Welcome Back Kotter
7 Good Morning New York
9 Romper Room
11 Civic Programming
H Wed/**Movie:** The Magic of Lassie
Thu,Tue/**Movie:** Convoy
Fri/History of Pro Football
Mon/**Movie:** Liar's Moon
S Wed/**Movie:** Mystery Street
Thu/**Movie:** The Cowboy & the Lady
Fri/**Movie:** Guys & Dolls
Mon/**Movie:** The Great Diamond Robbery
Tue/**Movie:** The Unknown Man

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
W Wed/**Movie:** Heaven Can Wait
Thu/**Movie:** So Fine
Fri/**Movie:** High Risk
Mon/**Movie:** Return of the Master Killer
Tue/Big Mo

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera

11:30
4 Hit Man
9 You Asked For It
11 Odd Couple
H Fri/Making Love Better
S Thu/**Movie:** Whose Life Is It Anyway?
Mon/Hollywood
Tue/**Movie:** The Competition

12 **NOON**
2 Wed-Mon/Tattletales
Tue/World of People
4 Just Men!
5 Wed, Thu/Midday
Fri-Tue/Tom Cottle
7 Family Feud
9 News
11 Good Times
H Wed/**Movie:** Handle With Care
Thu/The Year That Was: 1982
Fri/**Movie:** Liar's Moon
Mon/Making Love Better
Tue/Video Jukebox
S Wed/**Movie:** Modern Romance
Mon/**Movie:** Rollover

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Fri-Tue/Midday
7 Ryan's Hope
11 News
H Mon/**Movie:** King of the Mountain
Tue/**Movie:** Heartbeeps
S Fri/**Movie:** Hughie

1:00
4 Days of Our Lives
7 All My Children
9 Wed/**Movie:** Johnny Apollo (1940). Tyrone Power, Dorothy Lamour. In this family drama, the father's a criminal, and like father. . ..
Thu/**Movie:** Pillow Talk (1959). Rock Hudson, Doris Day. Among the best of the Hudson-Day sex comedies.
Fri/**Movie:** City Beneath the Sea (1953). Robert Ryan, Mala Powers. Deep sea divers dive for gold in the Caribbean.
Mon/**Movie:** Above Suspicion (1943). Joan Crawford, Fred MacMurray. Joan and spouse are spies, and she makes those Nazis crawl.
Tue/**Movie:** Baxter (1972). Patricia Neal, Britt Ekland. A young boy with fighting parents heads toward a nervous breakdown.
11 700 Club
H Thu/The Man Who Saw Tomorrow

1:30
2 As the World Turns
S Thu/**Movie:** Coast to Coast

2:00
4 Another World
5 Chico and the Man
7 One Life to Live
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Wed/**Movie:** Skyward
Fri/Air Supply in Hawaii
Mon/Missing Persons: Dead or Alive
Tue/HBO Magazine
S Wed, Fri, Mon/Aerobicise
Tue/Paul McCartney & Wings

2:30
2 Capitol
5 World's Greatest Cartoon Show
11 Children's Programming
H Thu/**Movie:** Heartbeeps
S Wed, Mon/**Movie:** Second Hand Hearts
Fri/Tulsa Country Music Festival

3:00
2 Guiding Light
4 Fantasy
7 General Hospital
9 Ironside
11 Tom and Jerry
H Fri/Making Love Better
Mon/**Movie:** Handle With Care
Tue/The Man Who Saw Tomorrow

3:30
11 Mon,Tue/Scooby Doo
H Fri/**Movie:** King of the Mountain
S Thu/**Movie:** Willy Wonka & the Chocolate Factory

4:00
2 Wed-Mon/Barnaby Jones
Tue/Tattletales
4 Mary Tyler Moore
5 Wonder Woman
7 Edge of Night
9 In Search Of
11 Wed-Fri/Scooby Doo
Mon,Tue/Pink Panther
13 Sesame Street
H Wed/Air Supply in Hawaii
Thu/Missing Persons: Dead or Alive
S Fri/**Movie:** Animals Are Beautiful People
Tue/**Movie:** Willy Wonka & the Chocolate Factory

4:30
2 Tue/Mystery Theater
4 More Real People
7 Wed/After School Special
Thu-Tue/People's Court
9 Wed/**Movie:** Octaman (1971). Pier Angeli, Kerwin Mathews. Close encounters of the third, but not very sophisticated, kind.
Thu/**Movie:** Teenage Caveman (1958). Robert Vaughn, Darrah Marshall. Monsters, nuclear explosion mutants, and primitive tribes.
Fri/**Movie:** Return of the Fly (1959). Vincent Price, Brett Halsey. Sequel to the sci-fi classic about an amazing disintegrator machine.
Mon/**Movie:** The Over-the-Hill Gang (1969). Pat O'Brien, Walter Brennan. Bringing law and order to a corrupt Texas town.
Tue/**Movie:** Wake Me When the War is Over (1969). Ken Berry, Eva Gabor. WW2 farce.
11 Wed-Fri/Pink Panther
Mon,Tue/Happy Days Again
H Tue/Video Jukebox
S Wed/Mark Twain Theatre
Mon/**Movie:** Sinbad & the Eye of the Tiger

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rogers
H Wed/Fraggle Rock
Thu/**Movie:** Gulliver's Travels
Fri/History of Pro Football
Mon/Clown White
Tue/Big Cats

5:30
13 Electric Company
H Wed/Clown White
S Thu/**Movie:** Zorro, the Gay Blade
Fri/**Movie:** Airplane

Evening, Jan. 19-21 and 24-25

Wed., Jan. 19

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Powerhouse
21 Latenight
31 Brooklyn College Presents
S Movie: Let's Do It Again

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Video Judebox

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H **Movie:** Magic of Lassie

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Hidden Places: Where History Lives
31 Say Brother

8:00
2 Anne Murray's Caribbean Cruise
4 Real People
5 PM Magazine
7 Tales of the Gold Monkey
9 Meet the Mayors
11 **Movie:** The Deadly Trackers (1973). Richard Harris, Rod Taylor. A Texas sheriff avenges the deaths of his wife and son.
13 Skating Spectacular 1982
21 All Creatures Great and Small
31 Melody of a City: New Orleans
N **Movie:** Sparkle
S **Movie:** Second Hand Hearts
W **Movie:** Heaven Can Wait

8:30
5 Special: Rocco's Star
9 **Basketball:** N.Y. Knicks vs. Kansas City Kings

9:00
2 **TV Movie:** Another Woman's Child. Linda Lavin, Tony LoBianco.
4 Facts of Life
5 Merv Griffin

7 The Fall Guy
13 Kennedy Center Tonight
21 Media Probes
31 Life on Earth
H Air Supply in Hawaii

9:30
4 Family Ties
21 Doctor in the House

10:00
4 Quincy
5 11 News
7 Dynasty
13 The Constitution: That Delicate Balance
21 To the Manor Born
31 Profiles in American Art
H **Movie:** Neighbors
N **Movie:** Scenes From a Marriage
S **Movie:** The Chain Reaction
W **Movie:** Beau Pere

10:30
11 News
21 Butterflies
31 Hidden Places: Where History Lives

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Odd Couple
13 Elizabeth R
21 Inside Business Today

11:30
2 Hart to Hart
4 Best of Carson
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight

11:40
H Not Necessarily the News
S **Movie:** American Pop

12 MIDNIGHT
7 The Last Word
W **Movie:** Return of the Master Killer

12:10
H **Movie:** Fort Apache, The Bronx

12:30
4 David Letterman
5 Mission: Impossible
9 Pitfall
11 Star Trek

12:40
2 **Movie:** The Premonition (1975). Sharon Farrell, Richard Lynch, Danielle Brisebois.

1:00
7 **Movie:** Kelly's Heroes (1970). Clint Eastwood, Telly Savalas, Don Rickles. WW2 drama of gold theft behind enemy lines. Part I. See Jan. 20, 1 a.m.
9 World Vision Special
N **Movie:** Happy New Year

1:20
S **Movie:** The Final Conflict

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News Nightwatch
5 **Movie:** Daughters Courageous (1939). The Lane Sisters, John Garfield. These daughters try to work out their parents' problems.
9 Joe Franklin
11 **Movie:** The Horse's Mouth (1958). Alec Guinness, Kay Walsh. The story of British painter Gulley Jimson.

2:15
H **Movie:** Handle With Care

2:25
7 News

2:30
4 Romance Theatre

3:00
4 Mary Tyler Moore
9 **Movie:** Lightning Bolt (1967). Anthony Eisley, Wandisa Leigh. A sabotage ring tries to blow up Cape Kennedy.

3:10
S **Movie:** Modern Romance

3:30
4 Here's Lucy

3:50
H **Movie:** Neigbors

4:00
11 Candid Camera

4:17
5 Love, American Style

4:30
11 Abbott & Costello

5:00
11 Focus: N.J.
S Paul McCartney & Wings

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News
H Video Jukebox

Thu., Jan. 20

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Powerhouse
21 Latenight
31 N.Y.U. Broadcast Lab

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H The Year That Was: 1982

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Today's Black Woman
H Inside the NFL
S Aerobicise

8:00
2 Simon & Simon
4 Fame
5 PM Magazine
7 Greatest American Hero
9 **Hockey:** N.Y. Islanders vs. Montreal Canadians
11 **Movie:** Eleanor and Franklin (1976). Edward Herrmann, Jane Alexander. Biographical portrait of the famous Presidential couple. Part I. See Jan. 21, 8 p.m.
13 Enterprise: The Diamond Game
21 Long Island Speak-Out
31 Tony Brown's Journal
N **Movie:** Mortal Combat
S **Movie:** Journey's End
W **Movie:** So Fine

8:30
5 Carol Burnett
13 Sneak Previews
31 Afro-American Perspectives
H The Man Who Saw Tomorrow

9:00
4 Gimme a Break
5 Merv Griffin
7 Too Close For Comfort
13 Mystery!
21 Sneak Previews
31 That Delicate Balance

9:30
4 Cheers
7 It Takes Two
21 This Old House
W **Movie:** Blood Beach

10:00
2 To be announced
4 Hill Street Blues
5 11 News
7 20/20
13 **Movie:** Mary Queen of Scots (1971). Vanessa Redgrave, Glenda Jackson. Colorful, but not historically accurate, dramatization of the conflict between Mary and Elizabeth I.
21 Austin City Limits
31 The Brazilian Connection
H **Movie:** Pennies From Heaven
N **Movie:** El Super
S Loving Friends and Perfect Couples

10:30
11 News
S A New Day in Eden

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Sanford & Son
21 Alpine Ski School
S **Movie:** Whose Life Is It Anyway?

11:15
7 News
W **Movie:** Sex World

11:30
2 Quincy
4 Best of Carson
5 Starsky and Hutch
7 Nightline
9 Racing From Roosevelt
11 Saturday Night
21 Latenight

11:55
H **Movie:** Convoy

12 MIDNIGHT
7 The Last Word
9 World Vision Special
N **Movie:** Outrageous

12:10
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years

12:30
4 David Letterman
5 Mission: Impossible
11 Star Trek

12:40
2 McCloud

12:45
W **Movie:** 10 for Title

1:00
7 **Movie:** Kelly's Heroes. Part II. See Jan 19, 1 a.m.
9 Psychic Phenomena
S **Movie:** Bustin' Loose

1:30
4 11 News
5 Hogan's Heroes

1:50
H **Movie:** Hell Night

2:00
2 News Nightwatch
5 **Movie:** The Bride Came C.O.D. (1941). Bette Davis, James Cagney. Comedy and romance between a delivery boy and a runaway bride.
9 Joe Franklin
11 **Movie:** The People Next Door (1970). Eli Wallach, Julie Harris. Interesting drama of two suburban families and their problems.

2:25
7 News

2:30
4 Romance Theatre

2:35
S **Movie:** Vice Squad

3:00
4 Mary Tyler Moore
9 **Movie:** The Hungry Hill (1947). Jean Simmons, Margaret Lockwood. The melodrama of a Victorian Irish family ruined by gambling and drugs.

3:30
4 Here's Lucy
H Inside the NFL

3:59
5 Love, American Style

4:00
11 Candid Camera

4:15
S **Movie:** Journey's End

4:30
11 Abbott and Costello
H **Movie:** Smash Palace

5:00
11 Biography

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

Fri., Jan. 21

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Powerhouse
21 Latenight
31 Are You Listening

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Fraggle Rock

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Inside the NFL
S Faerie Tale Theatre

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Long Island Week
31 Sei Seike

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
9 9 on N.J.
11 **Movie:** Eleanor and Franklin (1976). Edward Herrmann, Jane Alexander. Part II. See Jan. 20, 8 p.m.
13 Washington Week in Review
21 Feeling Fine
H **Movie:** Vice Squad
N **Movie:** Sparkle
S **Movie:** Time Bandits
W **Movie:** Blood Barrier

8:30
5 Healthbeat
7 Odd Couple
9 N.Y. Report
13 Wall $treet Week
21 Enterprise
31 Cowtail Switch

9:00
2 Knots Landing
4 Knight Rider
5 Merv Griffin
7 **Movie:** Alligator (1981). Baby alligator grows to monstrous proportions in a city's sewer system.
9 **Hockey:** N.Y. Rangers vs. Winnepeg Jets
13 Body in Question
21 **Movie:** Victory (1940). Fredric March, Betty Field. Man seeks refuge but finds danger on a South Seas island.
31 Amanecer

9:30
31 Presente
W **Movie:** Looking For Mr. Goodbar

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
13 Crisis To Crisis
31 Masterpiece Theatre: Winston Churchill
H George Carlin at Carnegie Hall
N **Movie:** Union City
S **Movie:** Superman II

10:30
11 News
21 Musical Masterpieces: Cantata Para America Magica

11:00
2 4 7 News
5 M*A*S*H
11 Sanford & Son
13 **Movie:** Mary Queen of Scots. See Jan. 20, 10 p.m.
21 Long Island Week
H **Movie:** Four Friends

11:30
2 **Movie:** The Plutonium Incident (1980). Janet Margolin, Bo Hopkins, Joe Campanella.
4 Best of Carson
5 Starsky & Hutch
7 Nightline
11 Saturday Night
21 Latenight

12 MIDNIGHT
7 The Last Word
9 Madame's Place
11 Best of the Midnight Special
N **Movie:** Quadrophenia
W **Movie:** Girls Who Do

12:15
S **Movie:** Secret Fantasy

12:30
4 SCTV Network
5 Soul Train
9 Pitfall
11 Star Trek

1:00
7 **Movie:** Five Easy Pieces (1970). Jack Nicholson, Karen Black. Nicholson is excellent as a classical pianist who encounters failure in his personal and professional lives.
9 High Adventure Special: To Lebanon With Love
H **Movie:** Sleeping Dogs

1:30
5 America's Top Ten
11 News
W **Movie:** Cattle Annie and Little Britches

1:45
2 **Movie:** The Log of the Black Pearl (1975). Ralph Bellamy, Jack Kruschen.
S Smash Palace

2:00
4 News
5 **Movie:** A Slight Case of Murder (1938). Edward G. Robinson, Allen Jenkins. A Prohibition beer-runner who has gone straight finds a corpse in his country home.
9 Joe Franklin
11 Best of the Midnight Special

2:50
H **Movie:** Liar's Moon

3:00
4 Uncle Floyd
7 News
9 **Movie:** Joshua (1976). Fred Williamson. One veteran's personal story.
11 One Step Beyond

3:30
4 Romance Theatre

3:35
S **Movie:** Time Bandits

3:38
2 **Movie:** My Name is Nobody (1974). Henry Fonda, Terence Hill, Jean Martin.

3:48
5 Love, American Style

4:00
4 Mary Tyler Moore
11 Candid Camera

SOLUTIONS TO LAST WEEK'S PUZZLES

P	A	T	E	R	N	O	S	T	E	R	■	P	■	S
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TELEVISION

4:30
11 Abbott and Costello

4:40
H **Movie:** Vice Squad

5:00
11 Best of Groucho

5:30
7 Listen & Learn
11 Biography
S Faerie Tale Theatre

5:35
9 **Movie:** Killer Leopard (1954). Johnny Sheffield, Beverly Garland. Bomba the jungle boy fights a leopard and helps an American movie star.

5:50
2 Public Hearing

Mon., Jan. 24

6:00
2 4 7 News
5 Three's Company
9 B.J. and the Bear
11 Jeffersons
13 3-2-1 Contact
21 Prism
31 All About TV
H History of Pro Football

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
S **Movie:** The Cowboy & the Lady

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Tony Brown's Journal
31 Opening Night
H Fraggle Rock

8:00
2 Square Pegs
4 Little House: A New Beginning
5 PM Magazine
7 That's Incredible!
9 Hard Times
11 **Basketball:** Villanova vs. St. John's
13 Frontline: 88 Seconds in Greensboro
21 Jacques Cousteau: The Forgotten Mermaids
31 Good Morning Blues
H **Movie:** Handle With Care
N **Movie:** El Super
S **Movie:** Rollover
W **Movie:** Beau Pere

8:30
2 Filthy Rich
5 Carol Burnett

9:00
2 M*A*S*H
4 4th Annual TV Guide Special: 1982—The Year in Television
5 Merv Griffin
7 **Movie:** Malibu. Part II. See Jan. 23, 9 p.m.
9 **Movie:** Written on the Wind (1957). Lauren Bacall, Rock Hudson. The soap opera of two men in love with the same woman.
13 Great Performances: Wagner's Ring: Das Rheingold
21 A Skating Spectacular 1982
31 Cityscope

9:30
2 Newhart
31 The Artistry of the Verdehr Trio

10:00
2 Cagney & Lacey
5 11 News
21 Jackie and Roy
31 Mystery!
H **Movie:** History of Pro Football
N **Movie:** So You Want to Be a Centerfold/Pet of the Year
S What's Up America
W **Movie:** The Deerhunter

10:30
11 News

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Odd Couple
21 Tony Brown's Journal
S Loving Friends and Perfect Couples

11:30
2 Trapper John, M.D.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 Placido Domingo: The Tenor, the Teacher
21 Latenight
H George Carlin at Carnegie Hall
S A New Day in Eden

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Face to Face
S **Movie:** The Swinging Cheerleaders

12:30
4 David Letterman
5 Mission: Impossible
9 Pitfall
11 Star Trek
H **Movie:** Pennies From Heaven

12:40
2 Columbo

1:00
7 **Movie:** The Cobra (1967). Dana Andrews, Anita Ekberg. Espionage.
9 Psychic Phenomena

1:30
4 11 News
5 America's Top Ten

1:35
S **Movie:** Secret Fantasy

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 **Movie:** The Lemon Drop Kid (1951). Bob Hope, Marilyn Maxwell. Hope is great in this racetrack comedy.

2:20
H Evening at the Moulin Rouge

2:30
4 Romance Theatre

2:55
7 News

3:00
4 Mary Tyler Moore
9 **Movie:** Scott of the Antarctic (1948). John Mills, Derek Bond. Life of the great British explorer.

3:05
S What's Up America!

3:20
5 Off the Set
H **Movie:** Liar's Moon

3:30
4 Here's Lucy

3:50
5 Black News

4:00
11 Candid Camera
S **Movie:** Journey's End

4:20
5 Love, American Style

4:30
11 Abbott and Costello

5:00
11 Biography

5:10
H Making Love Better

5:30
4 Health Field
7 Listen & Learn
11 News

Tue., Jan. 25

6:00
2 4 7 News
5 Three's Company
9 B.J./Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 Women: NY Edition
H **Movie:** Gulliver's Travels
S **Movie:** Coast to Coast

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.?

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Feeling Fine
31 Tony Brown's Journal
H HBO Magazine

8:00
2 Walt Disney
4 Labor in the Promised Land
5 Special: Discover the World of Science
7 Happy Days
9 Apple Polishers
11 **Movie:** The Virgin Queen (1955). Bette Davis, Richard Todd. All about the relationship of Elizabeth I and Sir Walter Raleigh.
13 Nova
21 Odyssey
31 With Ossie and Ruby
N **Movie:** Happy New Year
S **Movie:** The Deer Hunter
W **Movie:** Suzanne

8:30
7 Laverne & Shirley
9 9 on N.J.
31 Detroit Black Journal
H **Movie:** Vice Squad

9:00
2 4 State of the Union Message
5 Merv Griffin
7 Three's Company
9 **Basketball:** N.J. Nets vs. Houston Rockets
13 American Playhouse· Miss Lonelyhearts. Nathaniel West story starring Eric Roberts, Arthur Hill, Conchata Ferrell.
21 Masterpiece Theatre: Winston Churchill—The Wilderness Years
31 Kennedy Center Tonight

9:30
7 9 to 5

9:45
W Johnny Mathis

10:00
5 11 News
7 Hart to Hart
13 Going Back: A Return to Vietnam
21 Frontline
31 Jackie and Roy
N **Movie:** Mortal Combat

10:15
H **Movie:** Sleeping Dogs

10:30
11 News

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
13 **Movie:** The Monte Carlo Story (1957). Marlene Dietrich, Vittorio De Sica. Great cast but flimsy story of two compulsive gamblers.
21 Feeling Fine
S Loving Friends and Perfect Couples
W **Movie:** Chatterbox

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Madame's Place
11 Saturday Night
21 Latenight
S A New Day in Eden

12 **MIDNIGHT**
7 The Last Word
9 Hawaii Five-O
N **Movie:** Who's That Knocking?
S **Movie:** Pennies From Heaven

12:05
H **Movie:** The Exterminator

12:15
W **Movie:** Blood Barrier

12:30
4 David Letterman
5 Mission: Impossible
11 Star Trek

12:40
2 McMillan and Wife

1:00
7 **Movie:** Cold Night's Death (1972). Robert Culp, Eli Wallach.

Scientific experiment goes haywire in a snowbound mountain laboratory.
9 World Vision Special

1:30
4 11 News
5 Hogan's Heroes

1:50
H HBO Magazine
S **Movie:** Urban Cowboy

2:00
2 News
5 **Movie:** Stallion Road (1947). Ronald Reagan, Alexis Smith. A veterinarian fights an epidemic and romances a female horse rancher.
9 Joe Franklin
11 **Movie:** The Americano (1955). Glenn Ford, Caesar Romero. Routine Western.

2:25
7 News

2:30
4 Romance Theatre

2:50
H **Movie:** Who's That Knocking at My Door?

3:00
4 Mary Tyler Moore
9 **Movie:** Blood, Sweat and Fear (1975). Lee J. Cobb, Franco Gaspari. Exposing the brains behind a big-time drug operation.

3:30
4 Here's Lucy

4:00
11 Candid Camera

4:04
5 Love, American Style

4:05
S Paul McCartney & Wings

4:20
H **Movie:** Vice Squad

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
7 Listen & Learn
11 News

Weekend, Jan. 22-23

Sat., Jan. 22

6:00
2 Patchwork Family
5 Pattern For Living
11 Jack Anderson Confidential

6:30
4 Rebop
5 Insight
7 News
11 Mr. Magoo
H **Movie:** The Magic of Lassie
S **Movie:** Let's Do It Again

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 Davey and Goliath
9 News
11 Dr. Snuggles

7:30
4 Infinity Factory
5 Bullwinkle
7 Wildlife Adventure
11 Pink Panther

8:00
2 Speed Buggy
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street
31 Carrascolendas

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 Apple Polishers
11 Sport Billy
31 Oye Willie
H Video Jukebox
S **Movie:** Beloved Enemy

9:00
2 Gilligan's Planet
4 Smurfs
5 The Waltons
9 9 on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina
H **Movie:** Convoy

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour
9 Dr. Who
11 Gospel Hour
13 Life on Earth
31 Sonrisas
S **Movie:** The V.I.P.'s

10:30
2 Bugs Bunny/Road Runner
4 Gary Coleman
31 Que Pasa U.S.A.?

11:00
4 Incredible Hulk
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Oceanus
H Inside the NFL

11:30
2 Meatballs & Spaghetti
13 Oceanus

12 **NOON**
2 To be announced
4 **Basketball:** La Salle vs. Villanova
5 Big Valley
7 Weekend Specials
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
H **Movie:** Across the Great Divide
S **Movie:** Gallipoli

12:30
7 American Bandstand
11 One Step Beyond
13 21 This Old House

1:00
5 Special: Rodeo Red
9 **Movie:** Out of the Past (1947). Kirk Douglas, Jane Greer. A man hesitates to marry the woman he loves because of her mysterious past.
11 At the Movies
13 21 Victory Garden
W **Movie:** A Mouse and His Child

1:30
7 Sha-Na-Na
11 Happy Days Again
13 Everyday Cooking with Jacques Pepin
21 Long Island Week

2:00
4 **Basketball:** Georgetown vs. Providence
5 6 Million Dollar Man
7 People's Court
11 Laverne and Shirley and Co.
13 American Playhouse: The Skin of Our Teeth. Thornton Wilder comedy.
21 Long Island Sports Network
H **Movie:** Gallipoli
S Mark Twain Theatre

2:30
7 Eyewitness News Conference
11 Sanford and Son
W **Movie:** Fort Apache, the Bronx

3:00
5 **Movie:** Street Gangs of Hong Kong (1979). A young punk avenges himself on the brutal street gangs of Hong Kong with martial arts.
7 7 on Location
9 Pitfall
11 **Movie:** Adventures of the Queen (1975). Robert Stack, Ralph Bellamy. Terror reigns aboard a luxury cruise ship.

3:15
S **Movie:** Urban Cowboy

3:30
7 Professional Bowlers Tour
9 Madison Square Garden

4:00
4 Bob Hope Desert Golf Classic
9 Those Amazing Animals
11 White Shadow
13 Nova
21 Supersoccer
31 National Geographic Special
H **Movie:** Missing Persons: Dead or Alive

4:45
W Charlie Daniels

5:00
5 Mission: Impossible
7 Wide World of Sports
9 Championship Wrestling
11 Chips Patrol
13 America's Black Forum
21 Sesame Street
31 Alpine Ski School
H **Movie:** Convoy

5:30
13 Open Mind
31 Lawmakers
S **Movie:** Let's Do It Again

6:00
4 News
5 Starsky & Hutch
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
21 Sneak Previews
31 Searching
W **Movie:** Ruckus

6:30
4 7 News
9 In Search Of
13 Mainstream
21 Profiles in American Art
31 European Television

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Not On the Menu
9 The Saint
11 Dance Fever
13 Inside Albany
21 Wall Street Week
31 The New Voice
H **Movie:** Across the Great Divide

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
7 New York People
11 Solid Gold
13 Agronsky & Company
21 Inside Albany
31 Opening Night
S Hawaii Big Laff-Off

8:00
2 Bring 'Em Back Alive
4 Diff'rent Strokes
5 **Movie:** Portrait of a Mobster (1961). Vic Morrow, Peter Breck. The story of criminal Dutch Schultz's career.
7 T.J. Hooker
9 Greatest Sports Legends 10th Anniversary Special
13 Years of Darkness: David
21 Life on Earth
31 Camera Three
N **Movie:** Secret Agent
W Johnny Mathis

8:30
4 Silver Spoons
11 **Movie:** A Portrait of Jennie (1948). Jennifer Jones, Joseph Cotten. A strange girl inspires a poor artist.
31 My Father Sun-Sun Johnson

9:00
2 **Movie:** Uncommon Valor (1982). Mitchell Ryan, Barbara Perkins.
4 Mama's Family
7 Love Boat
21 Great Performances: A Ring for Television
31 NYU Broadcast Lab
H **Movie:** Gallipoli
S **Movie:** Urban Cowboy
W **Movie:** Night School

9:30
4 Taxi
9 Harness Racing from Roosevelt
31 Women: N.Y. Edition

10:00
4 Family Tree
5 News

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7 Fantasy Island
9 United Cerebral Palsy Telethon
21 31 Kennedy Center Tonight
N **Movie:** Sabotage

10:10
13 **Movie:** The Good Fairy (1935). Margaret Sullivan, Herbert Marshall. An usherette in Budapest has her dreams come true.

10:30
5 Black News
11 News
W **Movie:** Rollover

11:00
2 4 7 News
5 **Movie:** Topkapi (1964). Melina Mercouri, Peter Ustinov. Jules Dassin's topnotch thievery adventure in Istanbul.
11 Odd Couple
H An Evening at the Moulin Rouge

11:15
7 News

11:30
4 Saturday Night Live
11 Streets of San Francisco
S Best of Bizarre

11:40
13 Mystery!

11:45
2 Sportspeople
7 **Movie:** Car Wash (1976). Franklin Ajaye, Sully Boyar. Uninspired look at an L.A. car wash.

12 MIDNIGHT
2 **Movie:** Death Follows a Psycho (1973). Lorne Greene, Ben Murphy.
H **Movie:** Neighbors
N **Movie:** The Man Who Knew Too Much
S Love Box

12:30
11 Best of the Midnight Special
13 Mystery!
W **Movie:** Sensuous Nurse

1:00
4 Evening at the Improv

1:15
S **Movie:** Pennies From Heaven

1:25
5 **Movie:** Colorado Territory (1949). Joel McCrea, Virginia Mayo. Civilizing frontier Colorado into a state.

1:30
11 News

1:40
H **Movie:** Rollover

1:45
7 **Movie:** Wild in the Streets (1968). Shelley Winters, Christopher Jones. When the voting age is lowered to 14, a rock star becomes President. Totally mindless.

1:59
2 News

2:00
4 Uncle Floyd
11 Solid Gold
W **Movie:** Neighbors

2:06
2 **Movie:** Murphy's War (1971). Peter O'Toole, Philippe Noiret, Sian Phillips.

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
11 **Movie:** Circus of Horrors (1960). Anton Diffring, Erika Remberg. A deformed patient threatens an evil plastic surgeon.

3:05
S **Movie:** The Funhouse

3:30
4 Here's Lucy

3:40
7 News
H **Movie:** Convoy

4:13
2 **Movie:** The Lawyer (1970). Barry Newman, Diana Muldaur, Harold Gould.

4:45
S Hawaii Big Laugh-Off

5:00
11 Biography

5:30
11 Christopher Closeup
H An Evening at the Moulin Rouge

5:45
11 Davey and Goliath

Sun., Jan. 23

6:00
9 United Cerebral Palsy Telethon
11 I Dream of Jeannie

6:30
2 Mr. Moon's Magic Circus
4 Agriculture U.S.A.
7 News
11 Candid Camera
H **Movie:** Superman II
S Toby & the Koala

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
11 Robert H. Schuller

7:30
4 Twice a Woman
5 Time for Timothy
7 This Is The Life

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Closeup
9 Telethon
11 Ever Increasing Faith
13 Sesame Street
S **Movie:** Animals Are Beautiful People

8:30
2 Way to Go
4 Here's Lucy
7 Insight

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman
11 Return to the Planet of the Apes
13 Mister Rodgers
H **Movie:** Heartbeeps

9:30
4 That Teen Show
5 **Movie:** Hell's Kitchen (1939). Ronald Reagan, The Dead End Kids. Reforming a boys' shelter.
7 Wildlife Adventure
11 Josie and the Pussycats
13 Electric Company
S **Movie:** The Great Train Robbery

10:00
4 NFL Week in Review
7 Hispanic Writers of Greater New York
9 Telethon
11 Tom and Jerry
13 Wild America
S **Movie:** The Great Train Robbery

10:30
2 Public Hearing
4 NFL Weekly Magazine
7 Entertainment This Week
11 Pink Panther
13 Mainstream
H Air Supply in Hawaii

11:00
2 Newsmakers
4 First Estate
11 Three Stooges
13 Frontline

11:15
5 **Movie:** Tarzan and the Huntress (1947). Johnny Weissmuller, Brenda Joyce. Tarzan foils an attempt to capture scores of animals to put in zoos.

11:30
2 Face the Nation
4 News 4orum
7 This Week With David Brinkley
11 **Movie:** Pardon My Sarong (1942). Bud Abbott, Lou Costello. Decent A & C.
H Fraggle Rock

12 NOON
2 Channel 2 the People
4 Meet the Press
9 Telethon
13 The Constitution: That Delicate Balance
21 Antiques & Americana
H The Year That Was: 1982
S **Movie:** The Last Metro

12:30
2 Hubie Brown's World of Basketball
4 To be announced
7 Directions
21 Magic of Oil Painting

12:45
5 **Movie:** Mouse on the Moon (1963). Margaret Rutherford, Terry-Thomas. The tiny Duchy of Fenwick competes with the U.S. and the U.S.S.R. in the space race.

1:00
2 **Basketball:** Memphis State vs. North Carolina
7 Like It Is
11 **Movie:** Moby Dick (1956). Gregory Peck, Richard Basehart. John Huston's version of Herman Melville's classic novel of the sea.
13 Kennedy Center Tonight: My Father Stravinsky
21 Victory Garden
H **Movie:** Skyward

1:30
21 Gourmet Cooking

2:00
7 **Movie:** Domino Kid (1957). Rory Calhoun, Kristine Miller. Revenge story.
9 Telethon
13 Great Performances: A Ring for Television
21 Washington Week in Review
W **Movie:** King of Bandits

2:30
5 **Movie:** The Professionals (1966). Burt Lancaster, Lee Marvin. Soldiers of fortune hunt for an abducted woman in Mexico following the 1917 Revolution.
7 Crisis Theatre
21 Wall $treet Week
S **Movie:** The Scene of the Crime

3:00
2 Grand Prix Masters Tennis Final
13 Skating Spectacular 1982
21 Supersoccer
H Air Supply in Hawaii

3:30
7 So You Think You Got Troubles?!
11 **Movie:** Rally 'Round the Flag, Boys (1958). Paul Newman, Joanne Woodward. A projected missile base causes an uproar in a small community.

3:45
W **Movie:** All Fall Down

4:00
7 Here's Richard
9 Telethon
13 American Interests
21 Matinee at the Bijou
31 Washington Week in Review
H **Movie:** Heartbeeps

4:30
7 U.S. Amateur Boxing Championship
13 Tony Brown's Journal
31 Lawmakers
S Tulsa Country Music Festival

5:00
5 Kojak
13 U.S. Chronicle
31 Inside Washington

5:15
H **Movie:** Superman II

5:30
11 **Movie:** Riding Tall (1972). Andrew Prine, Gilmer McCormick. A wayward intellectual and a cowboy tackle life together.
13 Firing Line
21 Six-Gun Heroes
31 Cityscope

5:45
W **Movie:** Superman II

6:00
2 7 News
5 **Movie:** Elmer Gantry (1960). Burt Lancaster, Jean Simmons. An exposé of corrupt evangelists, based on the novel by Sinclair Lewis.
9 Telethon
31 All about TV
S **Movie:** Animals Are Beautiful People

6:30
2 7 News
13 Elizabeth R
21 Lawmakers
31 Searching

7:00
2 60 Minutes
7 Ripley's Believe It Or Not!
21 Inside Albany
31 Rebop

7:30
9 Madison Square Garden
11 To be announced
21 Screenwriters/Word into Image
31 Camera Three
H Fraggle Rock

8:00
2 Archie Bunker's Place
4 CHiPs
7 Matt Houston
9 **Hockey:** N.Y. Rangers vs. Philadelphia Flyers
13 Life on Earth
21 Mystery
31 Swinging the Blues
H Olivia Newton-John in Concert
N **Movie:** Quadrophenia
S **Movie:** The Final Conflict
W **Movie:** Gallipoli

8:30
2 Gloria
11 Lawrence Welk
31 To be announced

9:00
2 Jeffersons
4 The A Team
5 Merv Griffin
7 **Movie:** Malibu. William Atherton, Susan Dey. Midwestern couple is disillusioned with the beautiful beach people.
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years
21 **Movie:** Oliver Twist (1933). Half-hearted version of the Dickens classic.

9:30
2 One Day at a Time
11 Wall Street Journal Report
H **Movie:** Four Friends

10:00
2 Trapper John, M.D.
5 11 News
13 Fawlty Towers
31 Crisis to Crisis
N **Movie:** Prince of the City
S **Movie:** The Last Metro
W **Movie:** Whose Life Is It Anyway?

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House

11:00
2 4 7 News
5 Off the Set
9 Madame's Place
11 At the Movies
13 Metrocosms

11:15
2 7 News

11:30
5 David Susskind
11 Odd Couple
H Air Supply in Hawaii

11:45
2 Sports Update
4 The Secrets of the Bermuda Triangle
7 Sports Special

12 MIDNIGHT
2 **Movie:** Terror on the 40th Floor (1974). John Forsythe, Anjanette Comer.
7 **Movie:** When Eight Bells Toll (1971). Anthony Hopkins, Natalie Delon.
9 Barry Farber
11 Laugh Trax
13 Matinee at the Bijou
W **Movie:** Each Other

12:15
S **Movie:** American Pop

12:30
H **Movie:** Hell Night

1:00
9 **Movie:** Gumshoe (1972). Albert Finney, Janice Rule. A private eye investigates the African freedom movement.
11 News
N **Movie:** Mean Streets

1:30
11 It's Your Business

1:45
4 Mary Tyler Moore

1:50
S **Movie:** Vice Squad

1:55
7 **Movie:** Man on a String (1960). Ernest Borgnine, Kerwin Matthews. Spies and counterspies.

2:00
2 News
11 **Movie:** Fair Wind to Java (1953). Fred MacMurray, Vera Ralston. Combing the sea for jewels and finding romance instead.

2:10
H **Movie:** Superman II

2:15
4 Visiones

2:45
4 First Estate

3:00
9 **Movie:** Knight Without Armor (1937). Marlene Dietrich, Robert Donat. Espionage in Russia.

3:30
S **Movie:** The Great Train Robbery

3:45
7 News

4:00
11 Best of Groucho

4:25
H **Movie:** Four Friends

4:30
11 Abbott & Costello

5:00
11 Biography

5:30
4 Health Field
11 News
S Tulsa Country Music Festival

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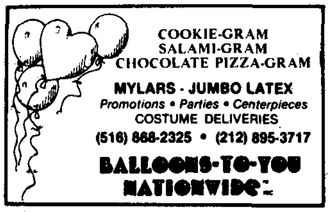
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Handsome, Wealthy, Sincere,—Fun loving male of 40 would like to meet a pretty female under 30, who enjoys dining out, theatre, travel and good company for lasting relationship. Please send name, phone number, and recent photo to New York Magazine Box: 1590. 755 2nd Ave. NYC 10017.

DWF, Slim, Tall, Witty—Sks assured, educ sngl male 45 & up. NYM Box 1601

Wife Wanted: New Or Used—I'm a charismatic yet becomingly modest 30 year old dissolute libertine, an iconoclast sine qua non who feels that honest work is a sin against my nature. I seek a kindred spirit, age 20-40 blessed w/exceptional brains & beauty, rapier wit, a Dan Fogelberg worshipper & museum lover, fully able to appreciate the truly enchanting creature that I am. Please send recent photo & reply to PO Box 480, NYC 10040. P.S. I'm serious!

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Molly & Mark.

Guy, 42—Caring, romantic; peripatetic life-style, eclectic tastes, successful, non-macho seeks confident, challenging, very attractive, lusty, secure lady for open, shared moments, special times. Reply NYM Box 1598.

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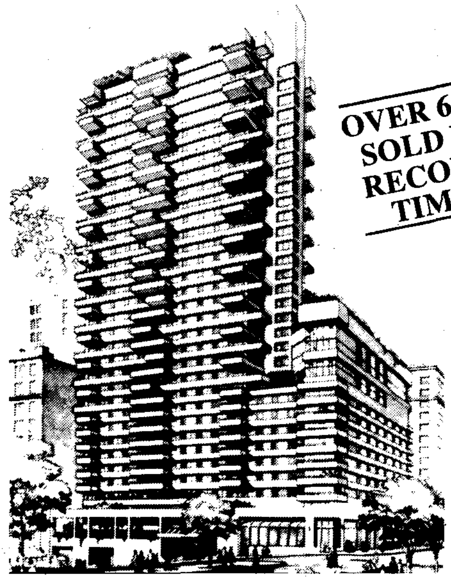

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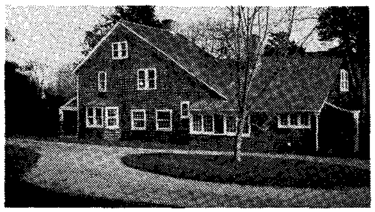

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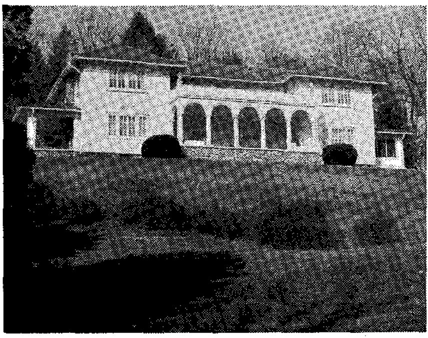

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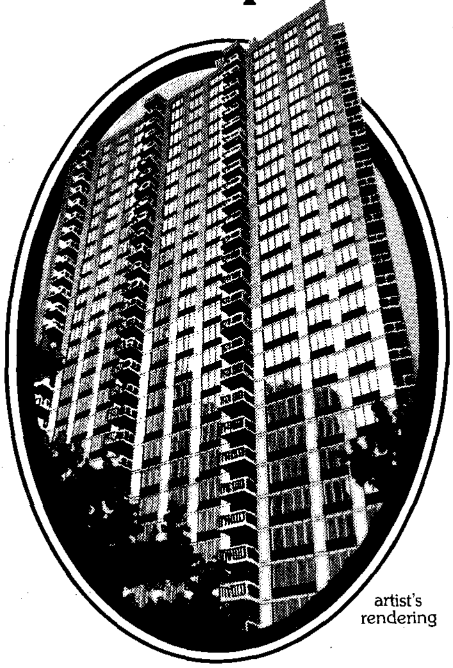

artist's rendering

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They're coming to see the spectacular skyline views overlooking the park.
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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 465

BY MARY ANN MADDEN

HERE TODAY—a slim volume of verse by a promising newcomer.

A FUNNY PERSON'S BATHROOM COMPANION—hilarious one-liners, cartoons, party jokes, etc. The perfect hostess gift for the perfect hostess.

DEATH IS FOR OTHER PEOPLE—a novel by the best-selling author of *Therefore Send Not.*

THE COFFEE-TABLE BOOK OF FAMINE—this season's most talked about publication; surefire dinner-party conversation.

Above, painful extractions from a publisher's spring preview list. Competitors are invited to invent the title and a brief description of a book one would sooner skip.

Results of Competition 462, in which you were asked for candidates for awards for questionable achievement in 1982.

Report: Many Edsels. Many, many Edsels. And many awards given to Ronald Reagan for a variety of accomplishments, mainly, how you say, socioeconomic. Other popular nominees: John De Lorean. Dino De Laurentiis. Mayor Koch (most of you awarded him good-sport trophies, but some controversy here). The film *Monsignor.* George Steinbrenner. Lew Lehrman. And the Reverend S. M. Moon. Well, you can't have *everything.*

First Prizes of two-year subscriptions to "New York" to:

The Sammy Davis Jr. Oilier Than Thou Award to Tom Cottle, for his interviews of very special, marvelous, fascinating, very, very special, very marvelous, very fascinating, very, very special . . .
Toni Daraio, Coram, N.Y.

The Patty Hearst Gold "Get Out of Jail Free" Card to Sophia Loren.
Richard Tyce, Wilkes-Barre, Pa.

The Hey Adam Take a Bite of This Memorial Apple to Fred Lebow, for stating that the attire worn by some female runners invites rape.
Anne Bernstein, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

The Perry Mason Surprise Witness of the Year Silver Gavel to Truman Capote.
Cynthia Harper, Dayton, Ohio

The Best Actress Award to Dustin Hoffman.
Tom Robinson, N.Y.C.
sp. ment.: Wm. S. Pfriender, Glen Rock, N.J.; B. Plotnick, Pompano Beach, Fla.; Justin Levine, Scottsdale, Ariz.

The Karen Horney Popular Conception Award to Raquel Welch, for creating the title role in *Woman of the Year.*
Jeanne Pavon, Spring Valley, N.Y.

And Honorable Mention to:

The American Opthalmologists' I Looked Out the Window And What Did I See? Award to the U.S. Weather Bureau, for forecasting.
Nancy Stark, N.Y.C.

The Dr. Jekyll or Mr. Hyde Award to Jerzy Kosinski, depending on which publication you read.
J. Krassner, N.Y.C.

The Judge Crater/Jimmy Hoffa Low Profile Statuette to Captain Kangaroo. (Presentation will be televised next Saturday at 4:30 A.M.)
Lenora Hakim, Flushing, N.Y.

The Olympic Despotic Torchbearer Award to Andy Gibb, for acting without Principal.
Bob Kopac, Kyoto, Japan
similarly: Grace Katz, Rutland, Vt.

The Euclidean Not So Solid Geometry Star to Tom Brokaw, for describing the Washington Monument as a sphere.
Stuart J. Erwin, Nescopeck, Pa.

The Lost Horizons Mouseburger to Helen Gurley Brown, for wishing more women killed in plane crashes.
Gregory Moore, N.Y.C.
sp. mention: Peter Filichia, N.Y.C; Martha H. Freedman, Sarasota, Fla.

The Book Publishers' Perfect Timing Cravat (A Tie) to Jimmy Carter and Hamilton Jordan.
Patsy S. Felmet, Wintersville, Ohio
sp. mention: Ann L. Brenner, Winston-Salem, N.C.

The Bear Bryant Best Defense Is a Good Offense Award to Milt Flaxen, President of the National Rifle Association, during whose twelve-year tenure no village was attacked by wild deer.
Stan Karp, N.Y.C.

The Heidi Abramowitz Good Taste Award to Joan Rivers, for discussing Elizabeth Taylor, Queen Elizabeth, Sophia Loren, and Bo Derek.
M. Dunofsky, Kew Gardens, N.Y.

The Alexander Graham Bell Your Three Minutes Are Up Award to Billy Martin, Bowie Kuhn, and Jerry Brown.
Larry Laiken, N.Y.C.

The Butterfly McQueen Obstetrics Medal with Cluster to President Reagan, for his MX program.
Ben Patterson, San Diego, Calif.

The Rudolph Flesch Most Improved Memory Jogging Suit to Evangeline Gouletas Carey for noticing husband number four.
Isabel Faulkner, Melville, N.Y.

The Billy Carter Hand in the Cookie Jar Plaque to Edwin Wilson, for this year's Libyan connection.
Wendy R. Ellner, Richland, Wash.

The Emily Post Bedside Manners Silver Spoon to Michael Fagan, for not inquiring into Prince Philip's whereabouts.
Tony Reeder, Silver Spring, Md.

The W. C. Fields On the Whole I'd Rather Be in Philadelphia Loving Cup to Moses Malone.
Harold J. Ellner, M.D., Richland, Wash.

The Jerry Brown Not Aiming At Anything In Particular Golden Arrow to Jennifer O'Neill and her husband, John Lederer.
Suzie Friedman, Chapel Hill, N.C.

The Murky Crystal Ball Award to the Marketing Director of M & M Candies for turning down the role of the candy in *E.T.*
Shirley Boardman, Wayne, N.J.
similarly: Douglas Braverman, Troy, Mich.

The Dr. Strangelove Red Alert Award to Joe Granville, for early warning-accuracy.
Lynn Ellner, Andover, Mass.

The Dense Pac-Man Award to Caspar "Wyoming" Weinberger.
Marc Doyle, Burke, Va.
sp. mention: Gene Gramm, N.Y.C.

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The Horace Greeley/Will Rogers Plaque and Lariat to Zsa Zsa Gabor.
Christine A. Rubens, N.Y.C.
similarly: Emma Fallon, Biddeford, Maine

The Underwood Deviled Ham Golden Pitchfork to Tony Randall, for ubiquitous TV salesmanship.
Susan Richmond, Monsey, N.Y.

The P. T. Barnum The Show Must Go On Golden Elephant to ABC, for renewing *Laverne & Shirley* without Shirley.
John Saponaro, Brooklyn

The Pride and the Passion Annual Award to *Fitzcarraldo.*
Jay McDonnell, N.Y.C.
sp. mention: Jack Schindler, Brooklyn

The Rave Hair Spray Managing the Unmanageable Award to Billy Martin (Permanent Possession), for managing to unmanage himself for the sixth time.
Albert Komishane, Elizabeth, N.J.

The Greer Garson Reticence Award (Lifetime Achievement) to Virginia Graham.
Mark Wolfson, Spring Valley, N.Y.
similarly: Maurice Katz, N.Y.C.

The Gabor Sisters Famous for Being Famous Silver Spoon to Cornelia Guest.
H. L. McCarthy, Scarsdale, N.Y.

The Woody Allen Take the Money and Run Award to Lew Lehrman, who could, and Harrison Williams, who couldn't.
Alice M. Yohalem, N.Y.C.

The Luciano Pavarotti Large Singing Body Award to the Vienna Boys Choir.
Cookie Gray, Closter, N.J.
sp. mention: Marilyn Crystal, Scarsdale, N.Y.

The George Armstrong Custer Leadership Medal to Ed Garvey.
Skip Livingston, Hopewell, N.J.

The Little Bo Peep Defense Trophy to the Argentine Militia on the Falkland Islands.
Adam Doyle, Burke, Va.

The No Envelope Please Award to *New York* Magazine, for holding down the cost of Competition-entry rejection.
Oscar Weigle, Whitestone, N.Y.
sp. mention: Saul Kahan, Los Angeles, Calif.
similarly: Miles Klein, E. Brunswick, N.J.;
Arthur J. Cunningham, N.Y.C.

The M. A. Madden And Not a Moment Too Soon Special Mention Citation to 1983.
John Falxa, N.Y.C.
sp. mention: 1982

Competition Rules: One entry only should be sent to Competition Number 465, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 28. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 21 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ▬

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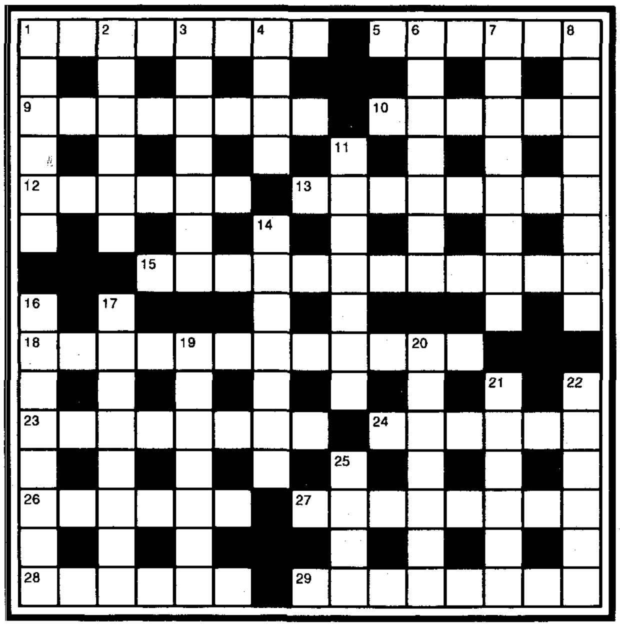
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Putting off lady wanting oriental gin perhaps. (8)
5 Swimmer gets to play cricket with the woman. (6)
9 Students in public row? (4, 4)
10 As an afterthought, donations given for what's sung in church. (6)
12 Warm up again to go about a preliminary race. (6)
13 Soldier has to plunder island. (8)
15 Hunters on the shore, by the seaside waves. (12)
18 Amid the sands, choose a vessel that's extremely neat and clean. (5-3-4)
23 Note the genuine spiritual clue. (8)
24 Latin poet exclaiming against contest? (6)
26 To a degree, vermin show evil intent. (6)
27 Iona girl goes out first. (8)
28 Bird is brownish with nothing around. (6)
29 Is he never left by implication? (8)



Down

1 Excludes from shaping beards. (6)
2 Detest a hotel in disorder. (6)
3 The distance, for instance, a cart has to turn. (7)
4 Only a slight wound? The devil it is! (4)
6 A lamb's love was given to one of David's sons. (7)
7 Old companion gives aid to the encounter. (8)
8 The healthy colour of Peace perhaps? (8)
11 Talk about Olympic field event society. (7)
14 Examine the boy regarding a disgraceful action. (7)
16 Noble Italian family, settled east by the sea, is very highly regarded. (8)
17 The starry guide of France? (8)
19 King on board breaking a chair out East. (7)
20 Doctor surrounded by wild gnats—in the midst of it indeed! (7)
21 Shut out that endlessly paralysed showman! (6)
22 Just the organ for a sensitive soul! (6)
25 Distant confusion applied to upper-class foreign lady. (4)

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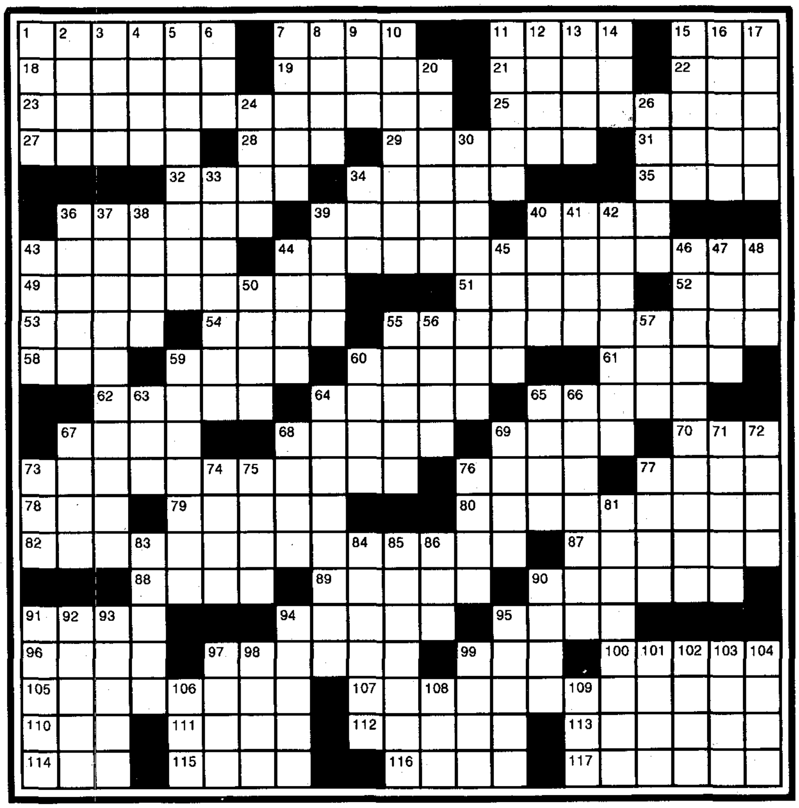
'EASY EXERCISING':'CUE' CROSSWORD / By Maura B. Jacobson

Across

1 Tropical vines
7 Bloke
11 Pari-mutuel machine
15 Casey's cudgel
18 Breakout
19 Of lung parts
21 Columnist's entry
22 Lawyers' org.
23 Running ——
25 Bending ——
27 Tough question
28 Galena, e.g
29 Heisted
31 Merit a return
32 Berserk
34 Shoot from ambush
35 Of Bohemian tastes
36 Roman courtyard
39 Lorelei's river
40 Affected mannerisms
43 Rift
44 Pushing ——
49 Jogging ——
51 Punjab princesses
52 Before polloi
53 —— majesty
54 Actor Jannings
55 Kicking ——
58 Big Ten abbr.
59 Trickle
60 Celebes oxen
61 *Lohengrin's* bride
62 Conferred benediction
64 Coffee category
65 Ort
67 Partly open
68 Sound harsh
69 Hearts, medically
70 Possessive pronoun
73 Straining ——
76 Tributary of 39 Across
77 Turgenev's birthplace
78 Video-game man
79 Belled the cat
80 Racing ——
82 Jumping ——
87 Stoned
88 Genesis locale
89 Light amplifier
90 Most limited in number
91 Bygone
94 Pithy
95 Where singles can get doubles
96 Aleutian outpost
97 City of Mesopotamia
99 Resinous substance
100 Siepi, for one
105 Stretching ——
107 Stepping ——
110 Dedicatory words
111 Of wrath: Lat.
112 Sheep group
113 President Quezon
114 Ideology
115 Minus
116 Weight system
117 "The Changing Room" playwright

Down

1 —— to conclusions
2 Phrase in a ratio
3 Top pair, in poker
4 Calling-card info
5 Estimate the value
6 Consult
7 Rhett's portrayer
8 Table d'——
9 Dhabi or Simbel
10 Carrot's kin
11 Championship
12 Will- —— -wisp
13 Harold of the comics
14 Scottish uncle
15 De Brunhoff's elephant
16 Scrub a mission
17 Colored like a lion
20 Eyeball area
24 Motel offering
26 Part of L.C.D.
30 Hobo's route
33 Masked merrymakers
34 Ursula Andress film, 1964
36 Results of hard exercise
37 Skipping ——
38 Hoarfrost
39 Welsh resort
40 Dermal disorder
41 Nile bird
42 Certain footballers
43 Normandy battle town
44 Tour
45 McKellen and Fleming
46 Lifting ——
47 Alley Oop's love
48 Yugoslav city
50 Leave unmentioned
55 Togetherness
56 Corn meal bread
57 Qua —— (here and there): Ital.
59 Ridiculed
60 Smell ——
63 Terhune dog
64 Pancake pans
65 Hurting
66 Virginia plant
67 Galway Islands
68 A Campbell
69 Songwriter Sammy
71 Doctrine
72 Luge
73 Sharkey's rank, on TV
74 Zaharias
75 Where Shiraz is
76 Comment suffix
77 Make eyes at
81 Reporter's domain
83 Riled
84 The —— the Roses
85 Partner of battery
86 Order to Dobbin
90 Actuality
91 Songstress Page
92 One of the Musketeers
93 Sauna feature
94 Heads, in Lyon
95 Vilma of the silents
97 Finian's land
98 Genetics letters
99 Like a crazy hombre
101 —— extra cost
102 Off-key
103 ——'pea, Popeye's adopted son
104 Exclusively
106 Tanker cargo
108 Rocky hill
109 Royal Navy abbr.



Solutions to last week's puzzles appear on page 104.

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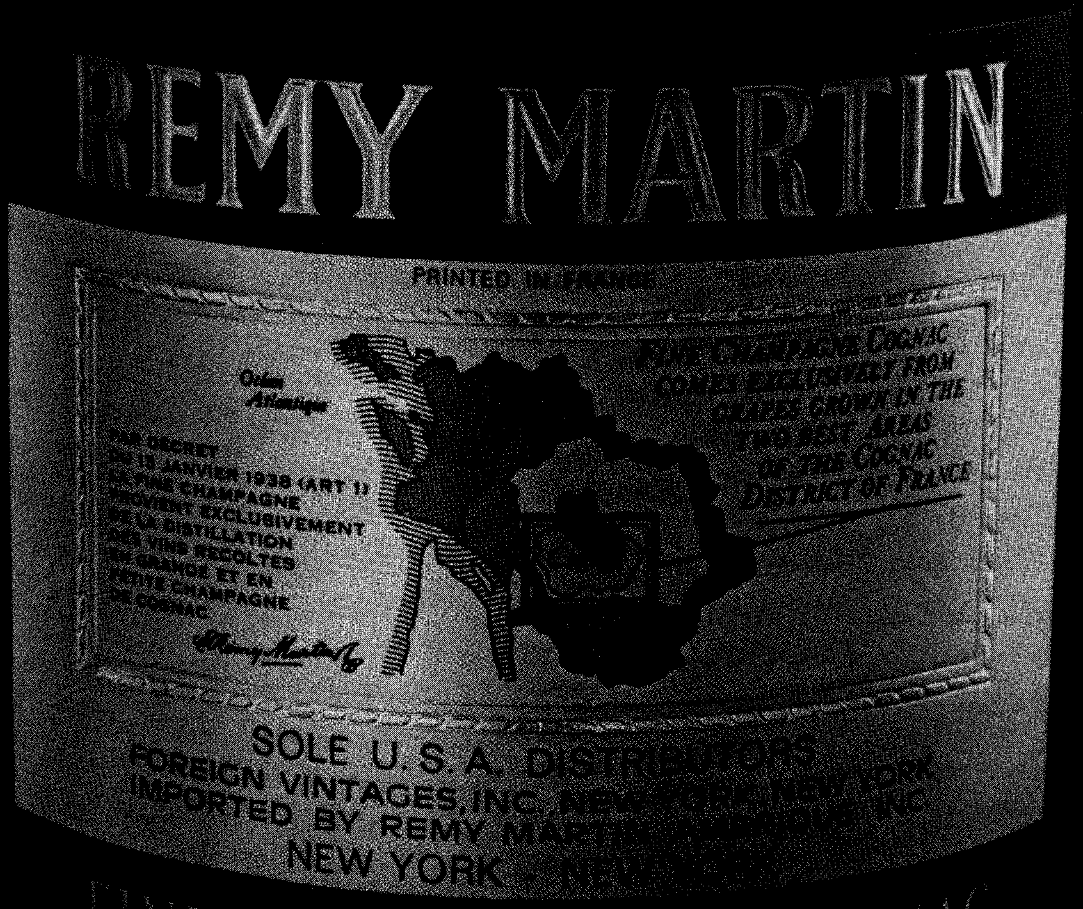
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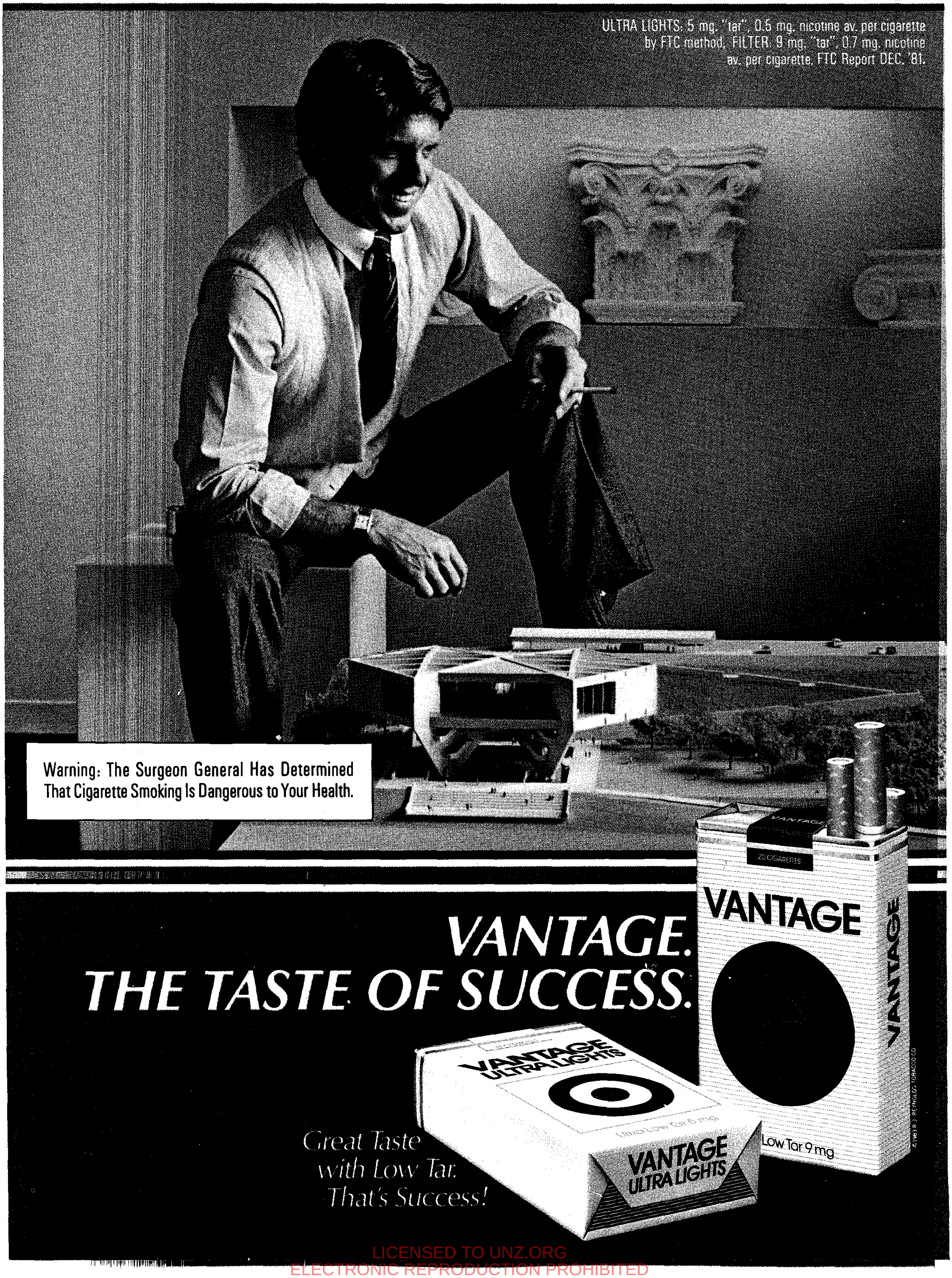
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